

무료

ISSUE
FUCKING
37

BROKE

IN KOREA

MUTINY 뮤티니

AcidSnot

88 BALAZ
BB Bomb

WASTING TIME



CL

BANDITS



cloud
Underground

BLOCK PARTY



SKUNK
ITAM

@koreanpunkandhardcore

@lofi_broke_punx



Letter from the Editor

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This zine is published whenever I feel like it, which isn't often.

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This zine was created on an expired copy of Adobe InDesign CS6 provided to me by my regular employer.

I was putting together this issue of Broke, just adding the latest pieces in as they came up. Then at some point, I realised I'd filled enough pages for a full zine. At 24 pages, this is still one of the smaller issues of Broke, but there's a lot in it.

For my day job, I've basically created a newspaper-within-a-newspaper, and while I write about the music scene for both, there's still a lot of non-overlap on both sides. The paper really should have a focus broader than the punk scene, and also I don't like ranting in the newspaper because I don't have much respect for the average reader. For Broke, I aggregate the relevant interviews I've done, and add in my own rants which are mostly just me venting.

A surprising amount went into this issue. I caught the last two bands in the list Kisun gave me of bands Victim was bringing over — Wasting Time and Acid Snot. I also interviewed Mutiny, and the hope is the release this zine in time for their three-day Seoul tour. Additionally I managed to fit in a page for 88balaz and BB Bomb visiting from Taiwan; I'm not going to get to see them for their Busan/Daegu tour, but I'm hoping to send copies down there.

I'm also happy with the cover of this issue, which arose due to some online drama (see page 3).

There's also more of the same. I've been enjoying the activity of having to guess if a person is a dog person or a cat person, so we have another group of 10, most of whom you can read about in the zine, and then guess their true nature deep down beneath their humanity. And the K-Iceberg is still here, having grown by a significant number of entries (it appears there are now 1,126 — will that thing ever stop growing).

I decided to rant about some pretty serious things, such as the nature of poverty, why everyone seems increasingly vulnerable to disinformation, and the Japanese scene's far right. Plus the Dunbar roll, a silly manoeuvre I invented while drunk years ago that mor recently helped me escape a more serious predicament.

Due to the nature of my day job, a lot of the interviews are with foreign musicians, either living here or touring here. I'm hoping in the future to have more coverage of Korean bands once again, because this is not supposed to be an expat magazine.

This is issue 37, and issue 38 is coming out a month later, but it's for a Canada-based audience. With that helpful little cheat, I'm on course to reach Broke in Korea issue 40 in 2025, in time for the 20th anniversary.

Jon Twitch

Interviewees' response times

Hahn Dae-soo: 11 minutes
DBGC Meena: 5 hours
Tiger Streetguns: 6 hours
Care Less: 12 hours
Bandits: 1 day
Cloud Underground: 1 day
88balaz: 2 days
BB Bomb: 3 days
Fail Fast: 3 days
Mike B: 5 days
Jonghee: 10 days
Mutiny: 10 days
Acid Snot: 11 days
Jihwan: 16 days
Bovver:
Wasting Time:

I thought it would be fun to track how long it takes people to complete their interviews with me. Not to shame them, at least not most of them, but just for fun. It should be noted that Hahn Dae-soo only had to answer a single question, and his answer was two words long. Also, I applied extra pressure to Tiger due ot a looming deadline. Wasting Time lived up to their name, but the interview began with more than half a month to spare, so it wasn't that bad.

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Blockhead Party

[XXX][11:23] 난 오늘 너무 실망했다 (I'm so disappointed today)

[XXX][11:25] 개인적으로 공연을 많이 봤는데 진행 때문에 실망했다 (I personally watched a lot of performances, but I was disappointed because of the hosting)

[XXX][11:26] 되게 개인적인 평가인 거 알지만 개인적인 얘기도 수렴해야 된다고 생각한다 (I know it's a personal evaluation, but I think we need to gather personal stories)

[XXX][11:28] 외우 (a foreigner)

[XXX][11:28] 엠으리님도 현장에서 봤는데 (I saw Emery at the scene, too)

[XXX][11:29] 나는 왜 소음발광이고 다른 밴드를 못봤는지 모르겠다 (I don't know why I'm a noise emitter and haven't seen another band)

[XXX][11:30] 개인적으로 답변해주세요 (Please answer me personally. 6)

[Emery (엠으리)][11:30] I'm just being a dick

[Emery (엠으리)][11:35] Sorry folks

[XXX][11:35] 엠으리님 저 너무 억울해요 (Emery I feel so unfair)

[Emery (엠으리)][11:35] Sometimes I forget there are 500 people in this chat

[XXX][11:35] 영어로건 한국어로건 (Whether in English or Korean)

[XXX][11:35] 왜 저를 쫓아냈나요? (Why did you kick me out?)

[XXX][11:36] 와이???? (Why????)

[XXX][11:36] why????

[XXX][11:37] 전 진짜 잘못한 거 없이 화장실 간 친구 기다리고 있었는데 (I was waiting for my friend who went to the bathroom without doing anything wrong)

[XXX][11:38] 소음발광도 보고 싶었는데 (I wanted to see Soeumbalgwang)

[XXX][11:39] 저를 왜 쫓아냈나요? (Why did you kick me out?)

[XXX][11:39] why???

[Charity][11:40] Oh what happened??

[Charity] You were kicked out?

[XXX][11:42] yes i was kicked out but i think it has no reason so i appealed about it

[XXX][11:43] but just appealing it is another kick outing reason

[Emery (엠으리)][11:43] I let my bias of how I thought a concert "should be" influence my emotions and my thoughts about the crowd.

And that's silly

[XXX][11:46] I know your positions but I was just sitting down in the concert hole and a man I remember him

[XXX][11:47] i told him about you emery



Pop Ents' Block Party set at The Studio HBC got a little shirtless toward the end, 20240921.

[XXX][11:47] I not a just calm down listner

[Emery (엠으리)][11:48] ?

[XXX][11:48] you expelled me

[XXX][11:48] 영어로 몰라 추방당했어요 (I was expelled because I didn't know in English)

[Emery (엠으리)][11:49] I don't have the power to kick anyone out my dude

[XXX][11:49] you did

[XXX][11:50] 엠으리님이 진행자인가요? 아니면 다른 진행자가 있나요? Is Emery the host or is there another host?

[XXX][11:51] 저도 제가 잘못한 거 인정하지만..... 제가 왜 콘서트홀에서 가만히 안 있었는데는 얘기하고 싶어요 아까 나로써부터 기다리고 있었는데 갑자기 무고 당해서... (I admit I did something wrong, but... I want to tell you why I didn't stay still in the concert hall. I've been waiting for you since Narotic, and all of a sudden, I'm innocent...)

[XXX][11:51] 그 얘기를 엠으리님한테 얘기도 했어요 (I also talked about that baby like Emery)

[XXX][11:53] 무고 당한 뒤 가만히 안 있었던 건 최종해요! 하지만... 억울했어요 (I'm sorry I didn't stand by after being innocent! But... it was unfair)

[XXX][11:54] 제가 어필할수록 시끄러운 사람이 되더군요 (The more I appeal, the louder I become)

[XXX][11:54] 최종 여기가 불록파티 방이라 생각해서 얘기합니다 (I'm sorry. I'm saying this because I think this is a block party room)

[Emery (엠으리)][11:55] My guy, I am a juggalo. I've seen people shoot fireworks at each other at concerts. I've seen people literally take a shit in moshpit.

You would have to be doing

some seriously fucked up shit for me to try and get you kicked out of a venue.

[XXX][11:57] 그래서 그 what did i wonder is I did " some seriously fucked up shit"

[XXX][11:58] you didn't tell me [Dom][11:59] Woah what's happening

[XXX][11:59] yest I am fished off after you said I did something fucked up shit

[XXX][11:59] yes

[CC][12:01] I think you might've confused Emery with someone else dude

[Emery (엠으리)][12:02] I think you have me confused with someone else, dude.

Unless you were LITERALLY dragging someone unconscious out of the venue, I would have no reason to want you kicked out.

[XXX][12:08] no I was exactly appealing you and I told you I was in the Togul from Naroytics and 억울해서 소란피운 건 최종한데 어떤 남자가 조용하지 않았다고 쫓아내라 한거에 동조하신 건 맞아요 제가 조용하지 않은 거 안마루때더 즐기고 있던 콘서트 홀인데 조용한 사람 아니라서 고별 당한 게 억울해서 가만히 안 있던 거고 그 와중에 다른 사람에게 피해를 준 건 최종해요 (I'm sorry for making such a fuss because it was unfair, but you were right to sympathize with a man who told you to kick him out because he wasn't quiet. I've been enjoying the concert hall since Anmaru, but I didn't stay still because it was unfair to be punished because I wasn't a quiet person, and I'm sorry for causing harm to other people in the meantime)

[XXX][12:09] you will remember me

[XXX][12:11] 최종합니다 토국 콘서트 홀이 인기가 많아 불법까지 일찍부터 가서 안마루 보고 잠깐 그 근처 다른 공

연을 보고 다시 토굴 가서 기다리는데 사람이 많더군요 (I'm sorry. Toguk Concert Hall is so popular that I was worried that it would be crowded, so I went to see Anmaru early, saw another performance near there, and then I went to Togul and waited, but there were a lot of people)

[Evan Hensley][12:11] lol, wtf is happening here

[XXX][12:12] 제가 옆사람한테 말 건 게 잘못일 거 있겠지만 지인이 화장실 간 사이에 앉아서 잠깐 다른 사람하고 얘기하기도 했습니다 춤을 췄을 수도 있습니다 (I'm sure it's wrong for me to talk to the person next to me, but my acquaintance sat in between the bathrooms and talked to someone else for a moment. He might have danced)

[XXX][12:12] 어떤 남자가 저를 시끄럽다고 카운터에 신고해서 저도 가만히 있지 않았습니더 (A man reported me to the counter for being loud, so I didn't stay still)

[XXX][12:13] 그 남자를 저는 기억합니다 (I remember him)

[CC][12:13] Even if you think Emery did this, I think this is something you need to talk about I private.

[Charity][12:13] I'm sorry that something bad happened to you! But if you were kicked out for some reason, please ask the venue staff about it directly. Spamming this chat is about it won't be helpful.

[Kimberley][12:14] This is turning into a Tim Robinson sketch

[Emery (엠으리)][12:14] x whaf the fuck hahaha

[Charity][12:14] Have a great rest of your night tho! Go enjoy the rest of the venues!!

[Josh][12:19] Ain't no way I'm reading all of that

[XXX][12:37] I am a quite long fan of "Gunam" and waiting

for "Begongjeoung" finally so I was a early waiter in the Togul. Sorry I said about an uncomfortable thing happend and I appealed about it in front of Togul but Emery didn't hear me.. I understand your position but I tolds you I was waiting from "anmaroo"

[Ann 앤][12:47] Yall i dont even follow this chat at all but i met emery like twice and i know he's a chill dude that doesnt start drama

[Ann 앤][12:48] OSJ님 chill the fuck out해 주세요

[Emery (엠으리)][12:52] I'm happy to have this conversation with you, but while goonam was playing I was in studio watching LA Galbi.

@Taylor can verify this or anyone else at the venue.

I did not leave Studio from 18 Fevers set till after Sounbalgwang

[Jon][12:53] So Emery didn't hear OSJ because Emery was in a different venue?

[CC][12:55] Emery is trying to enjoy his block party stop trying to ruin it with false allegations

[XXX][12:55] You kicked me out of Tugul when Narotic playing and I told told you I was waiting for a long time. Yes You may be eating after..

[CC][12:57] When Narotic was playing he was going nuts at Mimi sisters, I saw him there from start to finish. Dude didn't teleport from boogie woogie to togul

[CC][12:57] I think you're just spouting shit or you don't know who Emery so

[CC][12:57] Is

[XXX][12:59] The time is exactly 7:22

[Charity][12:59] Please take it outside of the chat

[재려보는 어피치][1:00] I lost my clothes

[XXX][1:02] why maybe I am wrong

[CC][1:02] Then you have to apologise for giving him shit for like three hours

[XXX][1:03] I am telling that why this is happend

[Jay][1:03] How we know you banned the club dude

[XXX][1:04] I can for 3 hous

[SJ][1:04] 실수를 하셨으면 이어서 사과도 하심이 좋아보여요 (If you've made a mistake, you seem to have a good time apologizing)

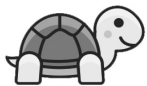
[CC][1:05] Go on then

[XXX][1:05] 제가 참고 넘어가지 못해 최종합니다 (I'm sorry I couldn't hold it in)

[XXX][1:05] 다 (That's all)

[CC][1:06] Not an apology [Emery (엠으리)][1:06] Anyway... It's clear it wasn't me so I'm done with this conversation

[Jon][1:54] I just got kicked out of Studio!



Taiwanese invasion

Jon Twitch

I heard about two Taiwanese bands coming to Korea, right as I was working on a short guide about overseas bands looking to tour Asia, and Taiwan was one of the most glaring blind spots. So naturally I reached out to them, as well as Bae Meena of Drinking Boys and Girls Choir who was bringing them here.

She put me in touch with Balaz Lee of 88balaz and Hsu Pei of BB Bomb. Their interviews were done with heavy use of translation software. It's certainly much easier to do with Chinese than Korean, it seems. Both bands have very fun music. BB Bomb seems very well-paired with DBGC, and maybe it's because of the use of the accordion, but I thought 88balaz had kind of a Taiwanese version of Crying Nut vibe going for them. I won't get to see either band on this visit most likely, but I'll envy anyone who does.

Broke: How did this tour come about?

Meena: I've always loved inviting our international punk rocker friends to Korea. We tried to bring over Saturday Night Karaoke, but it didn't work out. We managed to host Otoboke Beaver in Seoul last time, and now we're excited to have our friends from Taiwan join us. Since we've known each other, we've supported each other's music; these are truly amazing punk bands, and I wanted to introduce them to Korean audiences.

Broke: Have you met these bands yet?

Meena: For 88balaz, we first met at Zandari Festa. Then, we played together at the Incheon Pentaport Rock Festival in 2019 and met again at Indie Week in Toronto. Balaz Lee, the vocalist of 88balaz, has come to all of our shows in Taiwan. As for Bbbomb, I initially connected with them through social media. They run their own indie label and helped us organize shows in Taiwan. When we finally met in person in Taipei, we instantly became friends.

Broke: Why only Busan and Daegu?

Meena: We wanted to focus more on the local music scene outside of Seoul. People living in other areas usually travel to Seoul for events, so this time we wanted to bring our shows to our hometowns.

Broke: How many times has DBGC toured in Taiwan?

Meena: Twice. Last year, we performed in Taipei and played at the Unlimited Freedom Festival. This year, we toured Taipei and Taichung with Ohchill.

Broke: I was curious about the two names 88balaz and BB



Taiwanese punk band 88balaz / Courtesy of 88balaz

Bomb, which look sort of similar with BB and 88. Can you please explain your band's name?

Balaz: "88balaz" is actually a phonetic transcription of the Chinese name '八十八顆芭樂籽,' which translates to "88 Guava Seeds." The pronunciation of "guava seeds" sounds like "balaz" in Taiwanese. At the time, we wanted a tongue-twister name, like "44 Stone Lions," but also wanted something that felt Taiwanese, so we chose "88 Guava Seeds." Technically, you have to say it in Taiwanese to get the full meaning, haha.

Hsu Pei: BB BOMB and 88balaz actually have no connection in their names. Initially, BB彈 was a girl band that wanted a cute yet fierce name, so they chose BB BOMB."

Broke: When did 88balaz form? Has the lineup stayed the same, or have there been member changes?

88balaz: We formed in 1996 during high school—the vocalist and guitarist were high school classmates. The bassist joined around 2003, and the drummer joined in 2010, so they've each been with us for over ten years now. Recently, we've often included an accordion player in our live performances and tours to add more variety to our sound.

Broke: I was able to find that BB Bomb formed in 2003. How much has the lineup changed?

Pei: Since 2003, only the lead singer, Hsu Pei, has remained an original member. There was a time when she was the only one left, and everyone else wasn't an official member. There's really no special reason we've been able to play for so long; it's just that our love for music and the band has carried us through all these years.

Broke: Why did it take until 2019 to release BB Bomb's first full-length album?

Pei: Because the band members kept changing and there weren't many savings, it wasn't until 2019

that the lineup became stable. We also received help from 22records, who were willing to collaborate on releasing an album.

Broke: Has BB Bomb always been an all-girl band?

Pei: BB BOMB only had all-female members in the first few years. In Taiwan, female band members tend to attract more attention, as most musicians are still male. Even if the women's skills aren't as strong, the audience is generally more forgiving, because there's a stereotype that women are less skilled in band-related activities.

Broke: What is the relationship between 88balaz and BB Bomb?

Balaz: We saw BB Bomb's first performance, and we've been good friends for a long time. Since we have a bit more experience, we've often ended up playing the role of mentors or coaches for them. We've seen BB Bomb go through member changes and various transitions, and to this day, we still frequently perform together and discuss all kinds of things—about the band, or life in general.

Pei: We've known each other for almost 20 years. Whenever I have something going on in my life or with the band, I always turn to 88 balaz for help. It feels like consulting an elder, even though he's only a little older than me.

Broke: I noticed a lot of 88balaz songs are about alcohol. Your Bandcamp bio starts "We love alcohol." Can you talk a bit about alcohol's influence on your music?

Balaz: I started drinking at a young age, so I've always liked alcohol. I often use it to open up more creative possibilities while writing music, and even during performances, I sometimes rely on alcohol to shake up the routines and practiced songs to create more surprises. In a way, alcohol is like a partner in my



Taiwanese punk band BB Bomb / Courtesy of BB Bomb performances—it pushes me to create more art and inspiration. At the same time, I have to constantly keep it in check so it doesn't take over.

Broke: You also mention you're "against the false art, false depth." That's something we have a lot of in Korea. Can you elaborate on that?

Balaz: Modern art and music are already filled with a lot of fake art and fake depth, which is probably a common problem across Asia, haha. Especially in this era where social media is so prevalent, the impact is even more severe. This culture makes many worthwhile ideas and actions seem like things that shouldn't be done or things that lead to poverty if pursued. But we started playing rock because we didn't like pop music or anything fake. Even if that means we can't make as much money, we should still keep that spirit—that's what real rock is. That's why I wrote "against fake art, fake depth" in our bio, as a reminder to ourselves and a kind of statement.

Broke: Can you introduce your local scene for me?

Balaz: Taiwan's indie music scene began growing rapidly after 2015, which should be a good thing. However, with a flood of pop music elements entering the indie scene, it's become a bit more boring. A lot of rock, punk, and other niche music has ended up facing more restrictions as a result. Still, I can't deny that there are a lot more people listening to music and going to shows than when we first started out.

Pei: In Taiwan, people are not very receptive to overly loud music. The popular punk genre here is pop punk. In recent years, audiences prefer to attend music festivals for performances, resulting in a significant decrease in regular attendees at live houses.

Broke: Balaz, it seems you've toured Korea before. What was your impression?

Balaz: I've always really liked Korea — I think we've played

there three times now. I enjoy Korean music, food, and even baseball. I've also invited a few Korean bands I like to perform in Taiwan, and I hope we can keep building more exchange opportunities. Whether in Taiwan, Korea, Japan, or even China, I want to see bands across Asia continue to interact and grow the live music market together.

Pei: I've never been to Korea, and neither have the band members. I've heard that Korean food is delicious and that there's an interesting drinking culture. We're really looking forward to it!

Broke: In general, how do Taiwanese people feel about Korea?

Balaz: Some people like Korea, and some people don't, haha. In Taiwan, people tend to have polarizing views about almost every country—whether it's Japan, the U.S., or Korea. It's probably just part of the Taiwanese national character, haha.

Pei: Taiwanese people really love Korea; both pop music and fashion trends are heavily influenced by Korean styles. Many people also enjoy Korean idol groups.

Broke: Do you have any advice for any international bands looking to tour Taiwan?

Balaz: Showcase who you are and emphasize what makes you unique. Because of Taiwan's diverse historical and cultural influences, people here are pretty open to different kinds of music and cultures. Highlight what sets you apart from other bands, while also finding some common ground with Taiwanese audiences. That approach should make performing in Taiwan easier and more enjoyable—at least, that's my advice.

Pei: Taiwanese people are warm and friendly, and they love to introduce delicious food to foreigners. They tend to be very enthusiastic about performances by international bands. We are a wonderful country and welcome everyone to visit often!

Follow @88balaz and @bbbombband on IG, listen at 88balaz.bandcamp.com and bbbombband.bandcamp.com and also make use of linktr.ee/bbbomb

Mutinous scum

Jon Twitch

Mutiny is coming to Korea, and also releasing a Korean-language b-side version of one of their songs. So I sat down with some of the members (presumably they were sitting at a computer somewhere too) for an interview about what was going on.

The band has some pretty major-league members, but I decided I better focus on the new release rather than make the most out of having the chance to talk to all these guys.

Broke: First, let's start with an easy question: why is the band called Mutiny? What are you mutineering against?

Eric (EF): The original thought about how the band name came together is currently escaping me. I think if I remember correctly, it was just a name that Jose, Efre and myself came up with on a tour. What it has since morphed into is a whole world crafted by Chris Ruckus involving the band and name being a part of it's own special universe. Maybe he can elaborate on what the band is "mutineering" against.

Chris Ruckus (CR): The world our songs are about has two major factions: the elite who left Earth when faced with impending planetary disaster, and those who were left behind. The majority of the people who stayed on Earth work as indentured servants for the elite that left them behind, in exchange for safety from the mega-storms, scavengers, and cannibal cults on Earth. The resistance group helping to free those indentured servants uses the cover as an in-universe band called MUTINY to gather intel and weaponry to fight the oppressors.

Broke: Prior interviews have called Mutiny a "supergroup." Most of the "supergroups" I've interviewed have been cautious about the name. How do you guys feel about it?

EF: For me personally, the term doesn't really bother me. The thing that really makes us a "supergroup" to me is more the guests and people that we keep bringing in to the project. Eventually I think we want to just be one giant sentient skacore blob created from all of the misfit punk/hardcore/ska/skacore bands from all around the world. That's the most exciting part for me—the fact that everything we do seems to add another member or members to our little universe to expand on and just grow the entire project/album.

As of right now Jose, Efre and myself are currently not in VGS. They have a different horn section that they are currently using, but we are more on/as needed for the time being. I'm sure we will be asked to do some stuff next year with them though since they usually have an open door policy with horns coming in and out.

Efre is still in Death by Stereo, and Manic Hispanic,



The seven members of Mutiny / Courtesy of Mutiny

Mutiny is:

Vocals: Efre Schulz (*Death by Stereo, Manic Hispanic, Voodoo Glow Skulls*)

Vocals/guitar: Chris Ruckus (*Dissidente*)

Sax: Eric Fazzini (*Voodoo Glow Skulls, PWRUP*)

Guitar: Jordan Pepper

Bass: Adam Shah

Trombone: Jose Pazsoldan (*Voodoo Glow Skulls*)

Drums: Mike Cambra (*Death by Stereo, The Adolescents, The Sun Must Die*)

and Dissidente is still going with Chris and the rest of them. Mike is still in the Adolescents and is a part of a bunch of other side projects. Dude is an animal not just on drums but on every instrument—hahaha.

Broke: How did this tour come about?

EF: Matt and I met at rebellion fest in 2023 when 18fevers was playing the same day as VGS. I'm not sure how we struck up a conversation but we sort of became instant buddies. We tried to get VGS to play in Korea when they did Japan last year with Hey-Smith, but the timing just didn't work out. We stayed in touch and eventually I sent him the MUTINY stuff and jokingly said "Korea later this year?!" half joking half serious, then it became more like a "well why not? lets do it!" and he just took the ball and ran with it.

We have connections with the Japanese scene as our EP was translated into Japanese by the amazing vocalist of the Japanese skacore band FRAIL- Ryo and Shinji. They knocked it out of the park and we would love to play in Japan too one day. But the timing for Korea just lined up perfectly. We did the 7" and thought to have Christmas from 18 fevers record vocals, and Matt suggested Heeyeon from Turn For our and it turned out fantastic.

Broke: Can you explain the song "O Salutaris"? Is it based on any real event? **CR:** The song is about class solidarity and human nature. How often people do we see people hurt their peers in the same position as themselves, rather than those in power who

would pit the lower class against each other. In the context of our narrative, it is written from the perspective of a cannibal cult that formed on Earth after the exodus. The cannibals succumb to their own paranoia in the wake of a mine collapse, justifying killing and eating their own for self-preservation. Had they worked together to escape, they could have fought back against the mining company that mandated unsafe working conditions. But as is too often human nature, the immediacy of paranoia begets violence, and they turned on the very same workers who were sent to rescue them.

Broke: How well do you think Christmas and Heeyeon did on the Korean version? **EF:** Christmas and Heeyeon absolutely crushed their version of the songs. One of my favorite things about our band is being able to ask other very talented artists to be a part of it and being able to listen to our music as fans. It's so rare that you can listen to your creation without nit-picking everything that you personally did. So when other artists come in that have immense talent and do such an amazing job, it allows us/me to be able to experience our music from a fan's perspective. That's my absolute favorite thing about

everything that we do is creating a unique version that gives not only fans options and puts eyes on other bands, but that we get to be related to others with a similar goal and just expose people to new bands in the process.

Broke: I like the concept of a zine from a fictional universe, and I've played around with something like that a little on a smaller scale. Is that something that's going to be ready and released when you come to Korea? Is everything all set in the same fictional universe?

CR: Hopefully! Everything is in the hands of printers and pressing plants, so it's up to them now. Hahaha. Yes, everything is set in the same universe. The micro-zine is written to explain how two children of the elite who have lived their entire lives off-Earth, come to find that they have been lied to and that life does still exist on Earth. This becomes the catalyst for the entire rest of the narrative.

Broke: Can you talk a little bit more about how Mutiny experiments with releasing music and also self-published materials?

CR: I think in the internet age, it's easy to see how small the world is. We watch in real-time tragedies happening ten thousand miles away while scrolling our phones on our lunch breaks. Pain is universal. But we don't often get to share that same joy of creation because of language barriers. In MUTINY, with every release, we make it a point to work with incredible musicians from all over the world to make our world smaller, in a positive way. Yes, pain is universal, but so is music. So are stories.

Broke: What can you tell me about the album cover I'm seeing for Avant Guardian?

CR: One of my best friends Matt Koscienski is a photographer who does a lot of urban exploration. When we had the concept of doing this record about discovering life on Earth, I asked if he had taken any photos of places that might look like the state of the world in our narrative.

Jordan (JP): Chris got a folder

of assorted photos shot by a friend, and he gave us permission to use what we wanted for the album. We had the idea that the album would act as a physical part of the imaginary universe. We wanted it to look very punk rock and DIY, cut and pasted together like we used to do as teenagers. So it's from the perspective that our main characters, a couple of punk kids, who have put together a punk rock 'zine, with record reviews and ads that you would see in their universe, along with a flyer for a concert that has yet to happen. It leaves the door open for either us to further the story ourselves, or the listener to make up their own story.

Broke: How much do you want to say the written material like that manga and upcoming published materials reflect real-world politics?

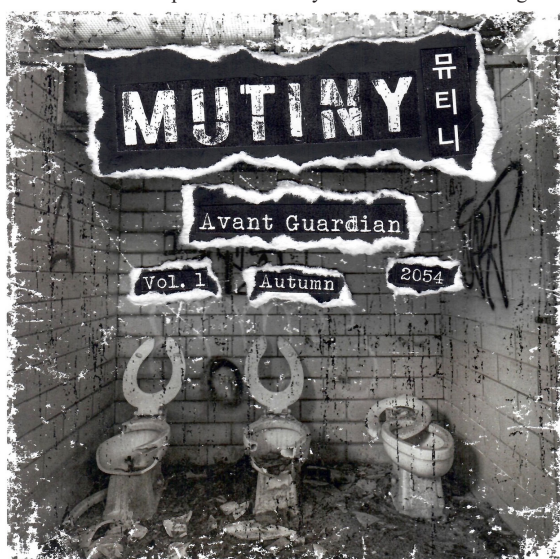
CR: My other band Dissidente is a political punk band. I would immerse myself in the news, and honestly, I was getting so depressed writing about children getting shot at school and endless wars waged for profit. I thought if we had our own fictional story, we could write about all of the same topics, but not be reduced to tears when singing. Because unlike real life, we get to control this narrative. And that means the good guys can win in the end.

Broke: For the hell of it, do you ever get complaints from anyone questioning when punk got so "woke"? And since the answer is basically "since day 1," do you think there's room for a conservative punk movement to coexist in the world today, or it's all just bootlickers and extremists?

CR: Hell no. Authoritarianism is the exact opposite of punk rock. Dead Kennedys said it best: "Nazi punks fuck off!"

JP: You only really get complaints from nameless and faceless troll accounts online about punk being "woke"; the whole diatribe of "when did punk rock become so safe?". The "conservative" punk scene is its own extremely tiny bubble of older white dudes that are upset that the rest of the movement grew up and they didn't, that they don't get to freely use slurs without consequences anymore. And luckily our paths don't cross that often.

There is zero room for conservative punk. It's an oxymoron. Although there's still a long way to go, we're making strides on the core tenants of punk and ska, like inclusion for women and trans folks, kicking out abusers, and anti-homophobic, anti-fascist, and anti-racist viewpoints. We want to see people of every demographic on stage and in the crowd, and we want everyone to feel safe. And if that comes at the cost of losing some fans that want to continually punch down, so be it. We don't want them in the scene to begin with.



The cover of "Avant Guardian Vol. 1" / Courtesy of Mutiny

Follow @thebandmutiny on IG and listen at thebandmutiny.bandcamp.com

I could Care Less

Jon Twitch

A 35-ton fishing vessel capsized off the coast near Gunsan, a southwestern I had to wait almost a year until the members of Care Less felt ready to do an interview with me.

If you FB-stalk Matt, the band's guitarist, you rewind a few years and watch him become much skinnier and hairier, and possibly a lot more wholesome, playing in church bands. It's a fun experience, but probably was more fun for him going the other direction. Here's my interview with him.

Broke: Let's start with the obvious question. At first your band name confused people. Careless, but with a space? And it's actually not an adjective, but a verbal command to care less? How did that become the band's name?

Matt: So, the name Care Less is pretty simple. Care. Less. Don't be a tryhard, don't stress out about anything and everything in life. If something is fun and makes you happy, do it. That's pretty much it. Nothing too deep about it, just enjoy life more, we ain't got a lot of time here so might as well make the most of it.

Broke: What is Seoul City Love Gang?

Matt: Seoul City Love Gang (SCLG — stream it on spotify, YT, etc.) is just kind of a poke at 'crews' or 'gangs' that take themselves way too seriously. It's almost a parody, if you wanna call it that. We just took that and put a positive spin on it, because hardcore is about being a community and coming together, showing love to one another and building each other up.

Broke: It took you guys a long time to actually want to be interviewed. Why not earlier?

Matt: When we had just started, we didn't see any reason to be interviewed. We had barely performed much, nobody knew who we were in the beginning. Interviews are cool, but what's the point of doing it if nobody wants to read it? It would only serve to make us look full of ourselves, in my opinion. Now we have a lot more experience, many more contacts and friends in the music scene, and most importantly, fans.

Broke: How well received has Care Less been?

Matt: It started off pretty well last year, we had gotten some good feedback last year but we weren't able to play that many shows due to schedule restraints. This year, we are very deliberately trying to play a ton of shows in as many places that it makes sense for us to play. We're hungry. Also when we first



Care Less plays at The Studio HBC, 20230922.

started, we had quite a short set. I think our first show was like maaaaaybe 20-25 minutes? That's a generous estimate, I think. Also, I have heard that some people's initial response was we're just another 'foreigner band', which is really frustrating to hear. One of our members is Korean, and most of us are conversationally fluent in Korean and have been living here for quite awhile. I think we shut those people up pretty quickly though. Anyways, the newer songs that we've been playing have had a really positive response. I'm very proud of that. I've noticed that no matter the lineup of bands that we play with, our music always gets people moving. That makes things so much more fun for everyone. I also think it's worth noting that we have been putting a lot of effort into building up our music scene. Talking to a lot of people, trying to be open to new ideas, inviting people to shows, promoting here and there, and spreading the word to support other local bands. It doesn't matter if they're hardcore bands or not, if they're good, we wanna support it. It's important to build up other bands because it helps everyone involved. The sooner people realize that and stop gatekeeping their 'crews', the bigger and better the live music scene will become. One thing that bothers me is when some bands come, play a show to a good crowd, then just pack up and leave immediately after a set without saying a word to anyone or watching any of the other bands. That doesn't help anyone. I'm not gonna call anyone out, but I see it often. That hurts the venues and the other bands that are playing. Not cool.

Broke: What made you decide to come to Korea originally? Was it easy or hard to get into the scene?

Matt: So for me, I originally came back in 2017 to study the language as an exchange student. Starcraft is what drew me to

learning Korean Language and I just kinda went with the flow. I came back at the beginning of 2020, after graduating with my Bachelors back in Atlanta, and Covid happened. I came the same day that a certain group caused a super spreader event, so it was a scary time that I'll never forget. Back then I was a student at Seoul National University, doing their Korean Language course so that I could start my Masters in Linguistics. I didn't even know Korea had much of a music scene back then. Anyways, I didn't wanna waste my money on online classes, so I left SNU and became an English teacher here so that I could stay around language, but anyone who's ever taught English here can tell you how much fun that is. My buddy invited me to an LP bar near 신논현, and he introduced me to a lot of local musicians, even got me on their stage to play some cover songs of old Metallica and Megadeth. It re-ignited my love for live music again so I tried to dive in head first. The music scene here is definitely something that you have to put some effort into finding. Once you do it is quite rewarding though. I've met most of my long-term friends here through contacts in the music scene.

Broke: Originally a lot of people thought of Care Less as a new version of Get to the Point. There is certainly some membership overlap, and both bands seem like they fill the same spot. Is it wise or stupid to compare these two bands so closely?

Matt: This is something I had to ask the other guys about, because I didn't know about Get to the Point back when they were active. Craig and Kevin are both brilliant songwriters and I have endless respect for their ability. I don't think it's fair to compare the two bands, because they're not the same. It's a totally different band with different members. I think the songwriting in Care Less

is great and getting better with every song, our members are rock solid, and we have a really tight bond with each other. As for how things started, Craig and Kevin had left GTTP and wanted to start a new band. So they had asked our drummer Suil, who used to be a part of an oi punk band, and he fit right in despite having never played hardcore before. Suil is a monster drummer man, he's very flexible in different styles too, and now I think he's playing in a couple other bands (Gorymurgy and PopEnts). I think Walter was asked before I was, as he had some mutual friends from GTTP, but again he had never played hardcore. We walked into the first practice session and found out that we were from the same town and even graduated from the same college, small world eh? For me, I was trying to get a hardcore band together with a few people at the time but it just wasn't progressing much and I met them at Club Sharp for a local show. We were chilling outside having a drink and Kevin asked if I'd be interested. They sent me 6 or 7 songs that were already finished, and we just practiced every weekend until our first show. It was fun.

Broke: How did you originally get into punk/hardcore?

Matt: My first exposure to punk and hardcore was wayyyyyy back on the Tony Hawk Pro Skater soundtrack. Ever since then I went down a rabbit hole getting into more extreme music. I got really into thrash, death, and progressive metal for awhile. Especially for the progressive metal bands I grew up with (Between the Buried and Me, Mastodon, Dillinger, Converge, Unearth, etc.), after doing some digging I found that a lot of their roots were in hardcore. Some of those bands even started as hardcore bands, BTBAM blew my mind. But if I'm being honest, I didn't really get deep into hardcore until I came to Korea. The energy, the chaos, the passion, the comradeship of it felt

amazing. I got hooked, and now I'm doing my best to help build it up.

Broke: Can you detail the previous bands you've been a part of?

Matt: I used to play guitar for a couple of Churches back home near Atlanta, one was a Korean church where I got free food, paid a little bit, and I could practice my Korean freely. I did some small session work for some people on Fivver back in the day either for youtube videos or small indie games that never really took off. I hopped in for a couple of small metal bands that I couldn't remember the names of too lol. Here in Seoul I also used to play in Rogue Warriors, an 80s/90s metal themed cover band that was active for a time.

Broke: What is Fail Fast?

Matt: Fail Fast is a new project that Kevin started. It's an aggressive sounding skate-punk band that will debut soon. We're preparing a small EP release too, I'm very very excited to show that. It was recorded at Binary Studios with my buddy Jeff. The term 'Fail Fast' is an old project management term that means "try things quickly, recognize when they fail quickly, adjust and grow quickly". Kevin said it's his motto for living life. Anyways there will be plenty more news about Fail Fast coming soon. Keep your eyes open for it. We've got a killer lineup of musicians, the songs hit hard and go fast, I think everyone's gonna be pleasantly surprised with it. Drop a follow at @failfastreal on instagram

Broke: What are the upcoming plans for Care Less?

Matt: We are planning to record a small EP in the next month or so, hopefully it will be finished around the time that HBC Block Party happens. Speaking of, both Care Less and Fail Fast will be playing at Block party. I've seen our lineups and it's gonna be an absolutely insane weekend. I can't wait. Kevin, Suil, and myself will all be playing in multiple bands for Block Party. So, we're gonna Aside from block party, we're still going to be playing as many shows as we can reasonably book as long as the lineup makes sense. We've been trying to play outside of Seoul more often too. We played in Gwangju recently at Friends Bar and it was a fantastic show, one of our best shows I'd say. Personally, I'd like to get the ball rolling and play some shows in Japan if possible, but I know that will take a lot more paperwork and planning. Fingers crossed. I've also got a death metal project that I'm working on, but that's still in its infancy. My main focus is Care Less and Fail Fast.

Listen at carelesshc.bandcamp.com and follow @carelesshc on IG

They're not gonna make it

Jon Twitch

In contrast to Care Less, Fail Fast was actively interested in doing an interview with me as quickly as possible.

As of this writing they've played three shows, the third of which I saw at Block Party. They also released an EP with three songs. Both are a lot of fun. You can tell that Fail Fast and Care Less (and Get to the Point before them) are somewhat cut from the same cloth, but they always manage to produce something new and different.

Between Care Less and Fail Fast, you can definitely see the start of a naming convention, similar to how all of Ali's bands are plural nouns.

I did an interview with Kevin, who is also the guy running the @koreanpunkandhardcore IG account.

Broke: First, why did you guys name it Fail Fast? Isn't it a bad thing to fail fast?

A: The idea behind the term "Fail Fast" is to try out new things without trying to be perfect, and learning quickly from your mistakes as you go. I feel like there are too many bands around that are doing nothing because they're waiting for the right timing or the perfect song or whatever, and I don't want this band to do that. If we end up doing something that isn't cool or doesn't work, we'll fail fast: scrap it, learn from it, and move onto the next thing without being sad or quitting because of it. It's a bonus to me that the name is confusing, though!

Broke: You guys share three members with Care Less right? Why go through all the effort of starting a new band when you already have one?

A: Fail Fast has two of us from Care Less: Matt and me. I first thought about starting up this project because I felt like I was mostly garbage at writing songs in the Care Less style, and because I'm a guy that wants to be constantly busy and at shows. I grew up listening to more punk and melodic hardcore, so everything I ended up trying to write for Care Less was faster and more chaotic and had to be reined in to fit the other songs. When I eventually had a few Fail Fast demos ready and sent them to Ryan, he was on board right away and it kept me motivated to keep this thing moving forward. Once Jegger and Jun joined as well, and I



Fail Fast plays at The Studio HBC for Block Party 20240922.

realized that everybody else in the band was skilled as hell and could actually play really fast music as these songs were written, I was really happy that we could lean into the speed and energy of punk music in Fail Fast.

Broke: I heard Matt (18Fevres) remark during your Block Party set that you guys were playing "original skate punk." It certainly didn't sound like any of the skate punk bands I hear these days. What's going on?

A: Haha, I don't even know what that means. I honestly don't know what our genre would be, and I don't think it's as important to me to have it clearly defined as it seems to be for a lot of people. I like and was influenced by skate punk, melodic hardcore, punk rock, and probably even some emo and pop punk in a few songs. As long as these songs are mostly cohesive and don't all sound wildly different, and as long as the live energy is good and mostly aggressive, I'm cool with it. As I mentioned above, the musicianship in this band is kind of way better than a band like this needs to be, so I'm glad that we'll be able to just write whatever we want and not be limited by anybody not being able to play certain parts.

Broke: Why did you guys record with Jeff/Binary Studios?

A: I'm very happy with the final product of The Prepared

Not Scared EP. I've recorded with Jeff now over three bands, and I feel like each release coming out of Binary Studios is getting better and better across all of the genres starting to record there, so I was sure we'd easily be able to nail the right vibe of these songs. Also, we did things kind of backwards in that we brought these demos to Jeff before the band lineup was even finalized, so I was glad that he was understanding of that and put up with us actually forming as a band while we recorded.

Broke: What are the central themes/tropes of Fail Fast's music on this first album?

A: The concept of these songs is pretty consistent, which is to not give up and to not let yourself get slowed down by being perfect, as well as not letting yourself get dragged down by negativity. Ask for help from those around you when you need it, don't be too hard on yourself, and just keep working towards something and doing better. This is stuff that I have to tell myself all the time and actually live by in my own life, so I'm glad I'm not up there spouting nonsense that doesn't apply to me. There are also a few themes snuck in there about social issues like the justice system of *insert any country name you want* and the pesky police of one very specific and quite distant country!

Broke: Would you admit

people or scenarios that I've come across where I thought "this experience would be so much better or fruitful if we just called things good now and moved on." As more of the songs geared towards that message, I did definitely think about this applying here in general in Korea as well, though.

Broke: What are your future plans for Fail Fast? Also, what's going on with Care Less going forward?

A: Fail Fast will probably always be up to something, since it was formed as an outlet to stay busy so it's just in the band's nature. We've had the EP and music video as our first big projects, and now that we've got some shows behind us and a solid lineup in place, I think we'll just go ahead and record more in the next few months and play more shows throughout Korea to start. I'm starting on the next batch of songs to write now as well, so I hope to always have something new to show for the band. Care Less continues to go full steam ahead as well, with plans to do a lot more recording in 2025 of new and existing songs. Really man... I just want to stay active.

Hey aspiring hardcore musicians, want to start your own Fail Fast/Care Less-esque band? Here's some inspiration for you to come up with your own band name. All you need to know is your astrological sign, in both the Eastern and Western traditions.

FIRST WORD

- Aries: Fail
- Taurus: Care
- Gemini: Move
- Cancer: Hold
- Leo: Stop
- Virgo: Push
- Libra: Turn
- Scorpio: Rise
- Sagittarius: Jump
- Capricorn: Fall
- Aquarius: Get
- Pisces: Drop

SECOND WORD

- Rat: Dead
- Ox: to the Point
- Tiger: Fast
- Rabbit: Back
- Dragon: Now
- Snake: Our
- Horse: Left
- Sheep: Up
- Monkey: Less
- Rooster: Hard
- Dog: High
- Pig: Out

Listen at failfastreal.bandcamp.com and follow @failfastreal on IG

Interviews

Jon Twitch

For Block Party I ran through a hit list of bands I wanted to interview, and surprisingly one of the names that came up was Bandits, one of Ali's many projects, and while I've interviewed him quite a few times, I'd never interviewed him for Bandits before apparently. So here we go.

Broke: First, an easy question, since Bandits sticks to your famous Ali method of naming bands: why did you call the band Bandits?

A: Initially I saw a poster advertising a lecture about "Contextual Bandits" so we considered that for a while but inevitably shorted it to Bandits.

Broke: I don't think I've met Andy. How did you guys come together and create this band?

A: Andy is a long time Ulsan resident. He played in Temper Temper, an Ulsan rock band, and Lost Boys who did country/bluegrass style covers of pop songs. We met when I lived in Ulsan and each wanted to practice playing an instrument we were not totally familiar with in a casual manner. Things clicked and we went from there.

Broke: Why only two members? Has it always been that way?

A: Yup, no reason just who was available for practice. We occasionally play with a bassist these days - Marnus of the Busan band Daisy Gun, who also mixed our debut EP, Nowhere (out now).

Broke: You've been part of the scene in many parts of the country for many years. What advantages does Busan have over Seoul?

A: Busan has a smaller (but growing rapidly) scene than Seoul but no worse for quality. To me it appears to have a closer community and a larger mix of genres playing together. There is also a great aspect of having venues like Ovantage and HQ/Basement that try their hardest to bring in bands from all around the country. Most weekends you'll see



Bandits play at Pet Sounds during Block Party, 20240921.

fresh bands from all over.

Broke: I've seen you up in Seoul a fair number of times recently, when I've seen Cloud Underground and also Lucy Valentine shows. How do you feel about commuting to the Seoul scene like that? Does it wear on you, or is it still an adventure?

A: No I still enjoy the commute, god bless the KTX and all who ride within her. I have always had a finger in both cities...

Broke: Is there much of a distinct scene in Ulsan, or is it too close to Busan's orbit (sort of like how the cities around Seoul don't have much of a local scene)? And would you say Korea has reached a point yet where you could tour to pretty well any city and find places to play shows that would get a crowd out?

A: Not really distinct but there is a small scene and small number of musicians playing and doing things. Most people who are there have been playing music for many years and in different configurations. There's a great venue there called The Royal Anchor that has existed for a very long time.

I think (just a guess here) that the main issue with Ulsan is that it only has a handful of universities and thus there is a smaller number of teens who might form bands.

I would recommend Zero Zero (rock band) and Pushfix (Metal) as two standouts.

As for playing around the country I think one could tour for week and half nonstop these days. Most cities, even small ones have a venue and that's a great thing to have. Build it and people will come.

Broke: When I did the Mountains interview, I asked you to list the bands you'd been in, and you said "Briefly? No. If I keep it to bands with recorded material...still no. But: Beyond This Point Are Monsters (BEFORE KOREA); Colours, Classy Wallet, November On Earth, Yuppie Killer, Visuals, Machines, Swan Eater, Ghosts, Emperors, Bandits." If you were to add new acts to this list, what else would there be, Cloud Underground, GOTB, and Lucy Valentine?

A: Yup exactly. Although I didn't really include bands that I just played with (i.e

didn't record any material with such as Food For Worms or GOTB and LV).

Broke: How many active bands are you in right now? Just Bandits and Cloud Underground?

A: Mountains is still technically active. We did hope to tour and support the album from last year but life things got in the way. We are hoping to sort something for next year on that front. But yeah Bandits and CU are the only ones really active and performing at the moment.

Broke: The album turned out well, sort of jangly at times and generally calming. How do you feel about it? Do you like listening to it? Can you listen to your own music?

A: For a while yes I do like listening to my own music. I think you have to enjoy it somewhat otherwise why would expect anyone else to listen!

Thank you. We are really happy with how it came out. Excellent mixing and mastering work, guitars and drums sound big and it makes for a good earphone listen because of the layers of sound

we included.

It was my first time playing guitar on a record and being the only singer and for that first effort I'm pretty chuffed but I hope to improve for the next time too. I believe Andy would say similar about his drumming performance as well.

Broke: What would you say is the most interesting song on the EP, and can you explain what it's about?

A: Not sure about most interesting but 'No One, Nowhere' is about living in the countryside for three years during the Covid pandemic and actually having a great time until I realised I needed to rejoin the world by getting out more and seeing people.

65 Days Aquatic is about being lost at sea for a long time, pulling on themes from Life Of Pi and real life incidents or people in that situation. The title of the song is a play on 65 Days Of Static, an excellent and seminal band from Sheffield, England.

Broke: What are your thoughts on Block Party? Why would you go all the way across the country to play it? Especially with two bands.

A: Because I was asked twice! Really looking forward to Block Party, it'll be my first time attending as well as playing, I hope to have a great time. I think Jamie and his crew have done stellar work putting this together and including not only smaller acts from the Korean underground music scene, but also expat-bands who rarely, if ever, get invited to play festivals in Korea.

Shout out to the Busan contingent of the festival alongside us, Gino Brann, Soumbalgwang, Daisy Gun, & 성현.

Broke: What are your future plans for Bandits?

A: We are playing at midnight on Sept 21st at Pet Sounds, and then on October 5th in Daegu and October 19th in Daejeon (I don't know which venues for those latter ones yet).

Hopefully make more music and record it too.

Listen at banditssk.bandcamp.com

Clowns Underground

Jon Twitch

Graham agreed a little too easily to do an interview with me about Cloud Underground, saying "Yeah for sure, sounds fun." That should have alerted me that something was up when I asked him for an interview to "fill space in my paper next week" — I should have specified which paper, and that a zine is not a paper. He gave some pretty ridiculous answers, which in the final article I described as having "oscillated between brutal honesty and blatant falsehoods."

After it was published, he messaged me, "Oh lol i went with funny answers cuz i thought it was for broke in korea. If i knew it was for the actual paper i would have taken it more seriously." Personally, I take the zine way more seriously than the newspaper, so that was the only part of the whole interview I took offence to. Otherwise, this was the most fun I've had interviewing a musician in a while.

Broke: First, let's start with the usual warm-up question: why is the band called Cloud Underground?

Graham: Well, names are hard. They are also usually pretty dumb. But a dumb name can be a good thing. They can be memorable. They can be funny. They can also sometimes be a good indicator of the genre or time period. Our name is none of these things. We just kicked around ideas one night drinking outside of GS25. We went through tons of names and it was getting kind of late so here we are.

Broke: How many pedals are in the band?

Graham: There are no less than 437,000 pedals in this band.

Broke: I know Ian has gone through a couple different synths. Can you tell me what he has now?

Graham: In the beginning, he played a Cyberdyne Systems Model 101 (T-800). It had a handful of cool sounds, but was ultimately too heavy and had too much low end. A couple months ago he sold it and upgraded to a



T-1000. It fits the live sound a lot better. Much quicker response and flows naturally, like water.

Broke (to Ian): What kind of keyboard do you play, and what was the previous one?

Ian: You mean like the brand/model etc?

Broke: Yeah
Ian: Oh man i feel like we can do more interesting info than that haha

Broke: ah no, I interviewed Graham

Ian: I played analog now i play digital

I can tell you the models sure but thats probably the more relevant info

Broke: if I'm going to let him get away with that quote, I think I need to know the actual models

Ian: moog grandmother, arturia microfreak

Broke: Why did you want to add Ali, who lives on the other side of the country, to the band? Doesn't that severely limit your ability to practice and have shows?

Graham: Ali actually didn't always live on the other side of the country, but rather once at band practice he came in late on the chorus and was exiled to the countryside. Some people would argue that Busan isn't the countryside but I would argue shut up.

Broke: I'm going to mention that Cloud Underground is made up entirely of ex-Yuppie Killer members. Is there anything you want to say about that?

Graham: No. Well, look. We're all gettin up there in age. I have all the friends I need. I don't like going outside anymore. Inside kinda sucks, too. But I needed musicians that don't have lofty



Graham busts a move, left, and Ian takes a drink during Cloud Underground's Block Party set at Pet Sounds, 20240922. If you want to see Ali, look on the page to the left.

goals of artistic or financial success.

Broke: Cloud Underground marks a departure from more typical bands like Yuppie Killer, or even Acid Party. Why did you decide to make a band like this?

Graham: Punk and hardcore are best made by people with a passion for it. The flame doesn't exactly still burn for me. I'm not angry anymore, I'm just tired. I want to try new things musically. I get bored easily. That's why there's so much genre mashup on the album. It's not like there's any money in this, so it just comes down to entertaining myself. If there was some serious cash involved, I'd write whatever the fuck they wanted me to. I have very little integrity.

Broke: There are a number of bands like Cloud Underground active around the world these days (one good example is Home Front in my hometown, also composed of guys who used to play in much more traditional punk bands). I can see the makings of a distinct genre, subgenre, or movement. Or am I generalising? How would you explain/introduce/describe this?

Graham: I honestly have no idea. I don't listen to anything that came out after 2004.

Broke: Remind me when you

came to Korea. Why have you stayed in Korea so long? Does the music scene factor into that at all?

Graham: 2012. These are questions best left for my therapist, who doesn't exist.

Broke: The recording is pretty impressive. It sounds very atmospheric and your voice works very well in it. How do you think the recording ended up so good?

Graham: Thank you. It sounds good because Jeff at Binary Studios cranked the fuck out of the Studio Magic knob. Like a movie made in the editing room, this was really made in the mixing stage. There were a lot of ideas we came in with. Some worked, some didn't. But we were able to get something cohesive by the end of it. It took fucking forever. Learned a lot for next time.

Broke: What are your future plans for the band?

Graham: We are playing the Block Party Festival. The coveted Sunday midnight at Pet Sounds slot. Come fuck up your Monday with us.

Broke: Is it possible for you to list all the previous bands you've been in?

Graham: Yuppie Killer, Acid Party, Leper Temple, Victim Kit, Cloud Underground (editor's note: he forgot, perhaps intentionally, S-Gerat)

Listen at cloudundergroundsk.bandcamp.com



Ready to rumble

Jon Twitch

I interviewed Tiger of Streetguns about the Asian Rockabilly Festival ("Rumble in Seoul") for a newspaper article. It was done somewhat last-minute, mainly because I'd hoped to interview one of the foreign bands, and after reaching out to one of them, I never heard back for a month. I went to the opening party of the festival, held in Strange Fruit, and it was a lot of fun. Didn't get a free burger that day though.

Broke: 왜 아시안 로카빌리 페스티벌을 만들기로 결심하셨나요? Why did you decide to create the Asian Rockabilly Festival?

Tiger: 2004년 락타이거즈를 할때 도쿄 빅립블이라는 페스티벌에 초청을 받았습니 다. 도쿄 빅립블은 도쿄에서 열리는 싸이코빌리, 락커빌리 페스티벌입니다. 그 페스티벌에서 저는 여러 가지로 충격을 받았었는데요. 락커빌리와 싸이코빌리 문화를 직접 처음으로 접하고 이 문화와 음악에 빠지기 시작했 습니다.

특히 도쿄빅립블의 주최자인 mutsumi 가 직접 이 행사를 주최하고 또 헤드라이너로서 공연도 하는 모습에, 언젠가 나도 꼭 이런 페스티벌을 한국에서 만들고 싶습니다.

그 이후 한국에 돌아와서 락타이거즈의 음악도 좀더 락커빌리쪽으로 변화했고 수년동안 한달에 한번 '일본밴드를 초청해서 '김치빌리 나잇'을 주최하기도 했습니다.

밴드를 '스트릿건즈'로 바꾸고 나서는 2018 년과 2019 년에 '레트로 페스티벌'을 만들었습니다.

페스티벌을 매년 키워나가고 싶었지만 팬데믹이 오면서 더 이상 행사를 만들수가 없었어 요. 팬데믹이 끝나고 올해 드디어 페스티벌을 다시 하기로 마음먹었습니다.

레트로 페스티벌은 스웱댄스, 바버쇼, 레트로영화, 라이브 공연, 패션, 아트웍등 종합적인 축제이지만, 그건 너무 만들기가 힘들고 해서 올해부터는 음악에 집중하기로 했습니다.

마침 한국에도 몇몇 락커빌리 스타일의 밴드들이 생겨났고 이런 페스티벌을 통해 한국의 락커빌리 씬을 좀더 크게 만들고 싶었습니다.

In 2004, when I was with the band The RockTigers, we were invited to the Tokyo Big Rumble festival. Tokyo Big Rumble is a rockabilly and psychobilly festival held in Tokyo. At that festival, I was struck by many things—it was my first time directly experiencing rockabilly and psychobilly culture, and I started to get deeply into this music and culture.

I was particularly inspired by Mutsumi, the organizer of Tokyo Big Rumble, who not only ran the event but also performed as a headliner. I thought to myself that one day, I would definitely want to create a festival like this in



Streetguns perform at the opening show for the Asian Rockabilly Fest in Strange Fruit, 20241025.

Korea. After returning to Korea, The RockTigers' music gradually shifted more towards rockabilly, and for several years, we even hosted a monthly event called "Kimchibilly Night," where we invited Japanese bands.

After changing the band's name to "Streetguns," we created the "Retro Festival" in 2018 and 2019. We wanted to grow the festival every year, but the pandemic made it impossible to continue organizing events. Now that the pandemic is over, we finally decided to bring back the festival this year.

The Retro Festival was a comprehensive celebration with swing dancing, barber shows, retro films, live performances, fashion, and artwork, but organizing it was quite challenging. So, starting this year, we've decided to focus more on music. Fortunately, several rockabilly-style bands have emerged in Korea, and through this festival, I hope to expand the rockabilly scene here.

Broke: 한국의 로카빌리 씬을 어떻게 설명하시겠어요? How would you describe the rockabilly scene in Korea?

Tiger: 한국에 로카빌리 씬이 있다고 자신있게 대답할 수는 없습니다. 밴드도 많지 않고 락커빌리만의 팬은 더 없기 때문입니다.

그렇지만 20여년간 락타이거즈의 활동과 또 스트릿건즈의 활동을 통해 락커빌리라는 음악과 문화를 꾸준히 알리왔고 밴드도 조금 생겨나기도 했습니다. 몇개없는 락커빌리 밴드들을 모아 공연도 꾸준히 해오고 있어요.

또한 패션쪽의 바버문화는 점점 커지고 있다고 생각합니다. 그들과 콜라보하는 행사도 몇번 있었어요.

아주 아주 작은 씬이지만 한국의 락커빌리 씬은 분명히 존재하고 앞으로 꾸준히 유지할 수 있으면 좋겠습니다.

I can't confidently say that there is a rockabilly scene in Korea. There aren't many bands, and there are even fewer fans dedicated solely to rockabilly. However, over the past 20 years, through the activities of The RockTigers and Streetguns,

we've consistently promoted the music and culture of rockabilly, and some bands have gradually emerged. We have continued to organize performances, bringing together the few rockabilly bands that do exist.

Additionally, the barber culture associated with the fashion side of rockabilly has been steadily growing. We've even collaborated with them on a few events. Although it's a very, very small scene, the rockabilly scene in Korea definitely exists, and I hope it can continue to be maintained in the future.

Broke: 방문하는 일본 및 홍콩 밴드들과 전에 만난 적이 있나요? Have you met the visiting Japanese and Hong Kong bands before?

Tiger: 락커빌리 씬은 언더그라운드 중의 언더그라운드라고 불리웁니다.

중국은 인구가 14억이지만 단 한팀의 락커빌리 밴드가 있습니다.

홍콩에도 단한팀 부기플레이 보이스가 있습니다.

태국에도 한팀만 있는걸로 알고 있고요 거의 국가별로 한팀정도만 활동하고 있는셈이죠.

특히 아시아에서는요. 그래서 우리는 거의 서로서로 알고 있고 친분이 있습니다.

스트릿건즈가 마카오의 음악 축제에 참여했을때 부기플레이 보이스 멤버 전원이 배를 타고 홍콩까지 와 주었습니다.

우리는 그들의 아시아 락커빌리 컴플리케이션 음반에 한국 참여를 했었구요.

일본의 로카빌리 씬은 상당히 크지만 노쇠했습니다. 젊은 밴드가 없죠, 그런데 최근에 조니판도라 와 비스켓츠가 생겨났습니다.

일본 로카빌리 씬에 젊은 스타가 탄생하길 바랍니다.

조니 판도라는 일본 로카빌리 씬의 후계자 이고 비스켓츠의 보컬 미사키는 실제로 일본의 전설적인 로카빌리 밴드 blackcats 와 Magic의 드러머 였던

히로시의 딸입니다. 두 밴드를 초청하는건 당연한 일이었습니다. 현재 일본 로카빌리 씬의 가장 뜨거운 두 밴드이거든요.

The rockabilly scene is

considered underground, even within the underground. In China, with a population of 1.4 billion, there is only one rockabilly band. In Hong Kong, there is also just one band, Boogie Playboys. I understand that Thailand also has only one band, so it's almost like there's just one band active in each country, especially in Asia. As a result, we all know each other and share close relationships.

When Streetguns participated in a music festival in Macau, all the members of Boogie Playboys took a ferry from Hong Kong to come see us. We also contributed a song to their Asian rockabilly compilation album.

The rockabilly scene in Japan is quite large but has aged. There aren't many young bands, but recently Johnny Pandora and The Biscats have emerged. It's like young stars have appeared in Japan's rockabilly scene. Johnny Pandora is seen as a successor in the Japanese rockabilly world, while The Biscats' vocalist Misaki is actually the daughter of Hiroshi, the drummer for legendary Japanese rockabilly bands Black Cats and Magic.

Inviting these two bands was a natural choice because they are currently the hottest bands in Japan's rockabilly scene.

Broke: 몇 개의 밴드에 속해 본 적이 있나요? 푸평충, RockTigers, Streetguns에 대해 알고 있습니다. How many bands have you been in? I know of Blue Punk Bugs, RockTigers and Streetguns.

Tiger: 네 맞습니다. 홍대에 데뷔한것이 1999년 이니깐 25년이 되었네요.

그 동안 푸 평 충, RockTigers, Streetguns 이렇게 세개의 밴드만 했습니다.

푸평충은 '조선펑크'라고 불리우는 한국식 펑크를 연주했던 밴드였습니다.

두번째 정규앨범 'tough like metal'은 저의 음악경력에서 가장 좋아하는 음반중에 하나입니다.

그리고 rocktigers와 streetguns는 사실 연속성이 있는 밴드라고 보시면 됩니다.

Yes, that's correct. I debuted in the Hongdae scene in 1999, so it has been 25 years. During that time, I've been in only three bands: Blue Punk Bugs, RockTigers, and Streetguns.

Blue Punk Bugs was a band that played a style known as "Joseon Punk," which is a Korean-style punk. Our second studio album, Tough Like Metal, is one of my favorite records in my musical career. As for RockTigers and Streetguns, you can consider them to be connected bands, with a sense of continuity between the two.

Broke: Greatballs에 대해 오랫동안 듣지 못했어요. 그들이 최근에 해체했다가 재결합한 건가요? I haven't heard of the Greatballs in a long time. Did they break up and reform recently?

Tiger: 전혀 해체하지 않았 습니다. 다만 공연을 자주 하는 밴드가 아니라서 해체한걸로 보였을수도 있습니다.

최근에 드러머를 교체해야 해서 잠깐 선적은 있는걸로 알고 있습니다.

No, they never disbanded. It may have seemed that way because they are not a band that performs frequently. I believe they did take a short break recently due to needing to replace their drummer.

Broke: No Brand Burger의 후원이 어떻게 이루어졌는지 설명해 주실 수 있나요? 왜 그렇게 결정되었나요? 햄버거가 로카빌리 문화와 연관된다 고 볼 수 있을까요? Can you please explain how the No Brand Burger sponsorship came about? Would you say burgers are aligned with rockabilly culture somehow?

Tiger: 햄버거가 락커빌리 문화와 관계가 있어서 후원자가 된것은 절대 아닙니다. 하하 그냥 어느날 노브랜드 버거에서 연락이 왔습니다.

아마도 그들이 캠페인을 할 수 있는 페스티벌들을 찾고 있던중에 텀블린 서울의 광고를 보고 그들과 맞는 스타일의 페스티벌이라고 생각했던것 같습니다.

어쨌든 관객들과 뮤지션들이 무료로 햄버거를 먹을수 있게 되어서 다들 행복해 하고 있습니다.

It's definitely not because burgers are related to rockabilly culture that they became a sponsor, haha. One day, I received a call from No Brand Burger. They were probably looking for festivals where they could run campaigns and thought that Rumble in Seoul matched their style after seeing our advertisements. In any case, the audience and musicians are all happy to be able to enjoy burgers for free.

Broke: 기사에서 언급해야 할 다른 이름이 있나요? 추가 후원자나 주최자가 있나요? Are there any other names I should acknowledge in the article? More sponsors, more organizers?

Tiger: 언급래 주셨으면 하는 주최자는

ATM RECORDS 입니다 (AGAINST THE MAIN STREAM)의 이니셜이고

제가 만든 레코드 레이블 입니다.

공식적으로는 주최는 ATM 레코드 임피다!!

The organizer I would like you to mention is ATM RECORDS, which stands for AGAINST THE MAIN STREAM. It's a record label I created. Officially, the organizer is ATM Records!!

Broke: "타이거"라는 이름은 언제 얻었나요? When did you start going by "Tiger"?

Tiger: 2001년에 락타이거즈를 처음 만들때 입니다.

Since when I first made Rock Tigers in 2001.

Stinking up Itaewon

Jon Twitch

As I was wandering around Itaewon's narrow, graded alleys doing the legwork for my Halloween weekend news coverage, I saw one surprising name in neon: Skunk. That's odd, I thought, I also heard Jonghee was going to start a Skunk in Itaewon. Then I saw Jonghee himself. I'd arrived at Skunk on the Sunset. Kylee got a small quote in one of my news articles, but I also decided I should interview them for an actual article on the place.

Broke: Why did you want to open a business in Itaewon?

Jonghee: 이태원은 서울의 중심지이다. 특히 오래전부터 한국 땅에서 가장 인터네셔널한 지역이다. 다양한 클럽들과 라운지, 매일 파티와 공연이 있는 즐거운 지역이다. 그리고 나는 이태원 케밥을 아주 좋아한다.

Itaewon is the center of Seoul. In particular, it has been the most international area in Korea for a long time. It is a fun district with various clubs, lounges, and daily parties and performances. Also, I really like Itaewon kebabs.

Broke: Do you have any worries about doing business in Itaewon, such as diseases spread by foreigners, or crowd disasters?

Jonghee: 이러한 질문을 한다는 건 아마도 역사적으로 한국에는 아직까지도 꽤나 선입견이 많은 사람들이 많다는 걸 말하는 것 같다. 나도 동의한다. 한국에는 아직도 외국인들에 대해 무지한 어르신들이 많다. 아직도 나라 경제력의 순위를 정하고, 그것에 따라 그 나라 사람을 첫 만남에서부터 평가하는 무지한 이들이 많다는 것이 지금도 많은 이들을 부끄럽게 한다. 기독교를 믿고 성대한 크리스마스를 즐기면서도 할로윈은 외국문화라고 배척하려드는 이들 덕분에 이태원으로 집중적으로 떠밀린 아이들이 안타깝게 참사를 당했던 것에 대해 모두가 안타까움을 감출 수가 없다. 무지에 익숙한 사람들은 스스로가 모르는 것을 두려워하고, 그 두려운 감정이 싫어서 무턱대고 상대를 혐오한다고들 한다. 세상 모든 사람들을 전부 진심으로 이해하고 알아 갈 수는 없기에, 내가 모르는 사람들에게 대해 선불리 편견을 갖지 않는 것은 한 사람으로서의 기본이라고 생각한다. 이태원은 앞으로 더욱 긍정적인 에너지, 행복감과 사랑으로 - 다음에 대한 우리 마음 속 두려움의 벽을 허물어 갈 수 있는 지역이 될 것이다.

Asking such a question seems to suggest, ironically, that there are still quite a few people in Korea with many prejudices. I agree. There are still many older people in Korea who are ignorant about foreigners. It is still embarrassing for many that there are people who judge others from the very first meeting based on their country's economic ranking. Despite believing in Christianity and celebrating Christmas



Jonghee prepares chicken skewers at Skunk Itaewon, 20241026.

grandly, some people reject Halloween as a foreign culture, leading to the tragedy of young people being pushed into Itaewon and experiencing a disaster. Everyone feels deep regret about that. People who are accustomed to ignorance fear what they don't know, and because they dislike that fearful feeling, they end up hating others without reason. Since it's impossible to fully understand and know everyone in the world, I think it's fundamental as a person not to hold prejudices hastily against people you don't know. Going forward, Itaewon will become a place that can break down the walls of fear in our hearts about differences, with more positive energy, happiness, and love.

Broke: How did you secure this space? I understand you're friends with the building owner, and he asked you to step in. What can you tell me about the name of it? Skunk on the Sunset Beach?

Jonghee: 선셋비치라는 공간의 주인이자 건물주와 오랜 친구 관계이다. 그 친구가 이 공간의 운영을 부탁했고 나한테는 좋은 기회라고 생각했다. 그래서 원래 이름 [선셋비치]에서 선셋에 올라 탄 스컹크를 떠올리며 [스컹크 언더 선셋]으로 개명했다. I have been friends with the owner of the Sunset Beach space and the building for a long time. That friend asked me to manage this space, and I thought it was a good opportunity for me. So, I renamed it from the original name [Sunset Beach] to [Skunk on the Sunset], imagining a skunk riding on the sunset.

Broke: After so many years, and five Skunk venues, what does "Skunk" mean to you personally?

Jonghee: 그닥 큰 의미는 없다. 어릴적부터 스컹크라는 동물을 좋아해왔다. 그 수많은 무기 중 방귀라는 가장 귀엽고 재미있는 무기를 가지고 있는 흑백의 동물이 지금도 여전히 좋다. 그렇게 96년 RUX 첫 자작곡명 이었고, 아직도 이 이름을 쓰느게 좋다.

It doesn't have a significant meaning. I've liked the animal skunk since I was young. I still like this black-and-white animal that has the cutest and most amusing weapon among so many—its fart.

That was the title of RUX's first original song in 1996, and I still like using this name.

Broke: You mentioned to me the place specializes in Long Island Iced Tea bags. Why that?

Jonghee: 롱아일랜드아이스티는 꽤나 달달한 음료같지만 진, 럼, 보드카, 데킬라, 트리플섹 등 다양한 술이 들어가는 아주 강한 칵테일이다. 이곳은 15년 전부터 롱아일랜드아이스티의 특별한 레시피로 유명해왔다. "이태원에 왔으면 선셋에서 롱티잔한 빨아야지"라는 명언이 있다.

Long Island Iced Tea may seem like a sweet drink, but it's a very strong cocktail that contains various spirits such as gin, rum, vodka, tequila, and triple sec. This place has been famous for its special Long Island Iced Tea recipe for 15 years. There's a saying, 'If you come to Itaewon, you have to sip a Long Tea at Sunset.'

Broke: I saw a DJ booth and an electronic drumset. Are there plans to have regular shows here? **Jonghee:** 상황이 발전한다면 앞으로 모든 종류의 공연을 진행할 계획이다. 나는 어릴적부터 인디펜던트한 아티스트들의 공연을 보는 걸 좋아했다.

If the situation allows, I plan to host all kinds of performances in the future. I have enjoyed watching independent artists' shows since I was young.

Broke: What are your future plans for the space?

Jonghee: 공간을 찾는 모두가 함께 즐거워할 수 있는 일들이 있다면 뭐든지 좋다. 맛있는 먹거리도 만들어 볼 꿈을 꾸다.

Anything that everyone who visits the space can enjoy together would be great. I also dream of creating delicious food.

Broke: What's happening with Skunk Sindang? It sounds like you guys are having limited shows there again, right?

Jonghee: 스컹크 신당 역시 매일 영업 중이다. 이태원에 비해 훨씬 오붓하고 프라이빗하다. 앞으로 파티는 이태원, 애프터파티는 신당 느낌이 날 수 있다면 좋겠다.

Skunk Sindang is also open every day. Compared to Itaewon, it's much more intimate and



Kylee works behind the bar flipping off customers, 20241026.

private. It would be great if, in the future, the party vibe could be in Itaewon, with the after-party feel in Sindang.

Broke: Are you willing to explain, in your own words, what led to Skunk Sindang stopping full live shows?

Jonghee: 2022년 5월, 신당동에서의 첫 공연 이후 총 5번의 공연이 있었다. 건물 앞에 너무 많은 사람들이 서있었던 것, 볼륨이 너무 커서 건물이 진동한 것, 스피키 브랫츠처럼 뽀족한 머리의 펑크족들이 보이는 것... 이러한 요인들이 동네 사람들에게 위화감을 줬고 그것으로 인한 편견과 오해가 기존에 있던 주변인들에게 민폐라고 판단한 건물주가 더이상 공연을 하지 말라고 했다. 그들을 설득하려고 많이 이야기를

했지만 완강했고, 나는 주변인들과 원만하게 지내는 것이 우선이라고 판단했기에 함께 절충하여 공연을 중단하였다. 지금은 드림을 없애고 좀 더 작은 공연들로 서로간에 절충했다.

After the first show in Sindang in May 2022, there were a total of five performances. The factors that made the neighborhood uncomfortable included too many people standing in front of the building, the volume being so loud that the building vibrated, and the appearance of punk fans with spiky hair like Spiky Brats. These things created a sense of unease, leading to prejudice and misunderstandings. The building owner considered these issues a nuisance to the surrounding community and decided to stop the shows. I tried to persuade them through many discussions, but they were adamant. I decided it was more important to maintain a harmonious relationship with the neighbors, so we compromised and stopped the performances. Now, we've removed the drums and settled on having smaller shows as a compromise.

My current medium of choice, upcycling, was introduced to me by my husband, Won Jonghee. Watching him throw paint on jackets, add patches, and stud them at random felt raw and spontaneous, and it made me realize that art doesn't have to follow a strict process. Upcycling became a kind of freedom for me, a way to experiment and break away from the rigid rules I had internalized during my university studies in oil painting and realism. Along with the Influence of my husband and teaching a course on "The Elements of Design," I discovered that, to me, texture is the most important element of design—it's what gives things life and depth. Now, my work focuses on combining textures in unexpected ways, whether I'm upcycling clothes or designing spaces like Skunk Sindang and Skunk on the Sunset. I aim for my creations to feel lived-in and to evolve over time, just like people do. Through this evolving process, I hope to find deeper connections to my work and, in turn, myself and the world.

Broke: I like the decorative touch Kylee brings to the place. Can I learn a little more about what she does?

Jonghee: 카일리는 미국 오하이오의 Bowling Green State University에서 fine art를 전공, 졸업했다. 어릴적부터 부모님이 할리데이비슨을 타는 바이

커들이었고 모든 종류의 음악을 즐겨왔다. 카일리는 예술을 사랑하고, 나는 예술을 사랑하는 사람을 사랑한다.

Kylee majored in Fine Art and graduated from Bowling Green State University in Ohio, USA. Since she was young, her parents were bikers who rode Harley-Davidsons and enjoyed all kinds of music. Kylee loves art, and I love people who love art.

Kylee: Since I was young, I've always felt a deep void inside me, and creating has become my way of quieting that emptiness—like I'm channeling all those feelings into something tangible. While I'm not sure if I'd call it my philosophy as an artist, it's definitely one of, if not the main reason I create. I've always considered myself an artist because it felt like the only identity that fit me. Growing up, art was the one area where I received recognition, as other subjects, aside from English, were difficult for me. My artistic journey began with drawing, where I became obsessed with repeating the same patterns and honing in on details. That fixation on repetition continues to influence everything I do now.

My current medium of choice, upcycling, was introduced to me by my husband, Won Jonghee. Watching him throw paint on jackets, add patches, and stud them at random felt raw and spontaneous, and it made me realize that art doesn't have to follow a strict process. Upcycling became a kind of freedom for me, a way to experiment and break away from the rigid rules I had internalized during my university studies in oil painting and realism. Along with the Influence of my husband and teaching a course on "The Elements of Design," I discovered that, to me, texture is the most important element of design—it's what gives things life and depth. Now, my work focuses on combining textures in unexpected ways, whether I'm upcycling clothes or designing spaces like Skunk Sindang and Skunk on the Sunset. I aim for my creations to feel lived-in and to evolve over time, just like people do. Through this evolving process, I hope to find deeper connections to my work and, in turn, myself and the world.

Follow @skunk_Itaewon on IG (and note that's a lowercase L, not an uppercase i)

Mike the tool human

Jon Twitch

An old friend, who left Korea long ago, then returned slightly less long ago and then left again, recently started a new IG account sharing his old footage of mostly Korean punk shows in the 2000s. It's kind of similar to what I did with @broke_in_edmonton, except he has videos. It's a great chance to get a sense of what it was like to actually see some of these bands live back in the day. I decided I would have to interview him for the next Broke.

Broke: What originally led you to start @lofi_broke_punx?

Mike: Many of the videos I've posted have been up on YouTube for years (some as long as 18 years), but they are simply buried beneath the millions of other videos on that platform. I wanted to make them more easily accessible to those who may want to see them, and Instagram seemed like the quickest and easiest way to do that. Also, I felt that this was the best way for me to participate in the overall punk scene. I never learned to play music, have never been in a band, and don't write for any punk websites or zines, but at least I have these videos to contribute.

Broke: Is the inclusion of "broke" in that name a reference to Broke in Korea? Can I expect royalties?

Mike: It absolutely is. I thought of the now-defunct message board that we used years ago, and your zine. To me, Broke is representative of my time in Korea, the people I've met along the way, and one of the music scenes I love (but am woefully disconnected from now), so it felt natural to use it. Also, I'm terrible at naming things, so maybe this was me being a little lazy.

Also, I'll give you 100 percent of my earnings, which are so far \$0 because I refuse to monetize the account!

Broke: Have you been getting messages from younger people being like "Who are you?"

Mike: Not really. I got one or two in the first couple of days but that's it. I think that many people assume that I am just one of the many foreigners who have passed through Korea over the years, or they don't really care who's doing the posting.

Broke: Can you detail what years you were in Korea for?

Mike: I lived in Uijeongbu for a year in 2004, in Gwangju for a year in 2007, and Daegu for 2 years from 2010 to 2012. I was in the US Air Force (retired now, thankfully) and was living in Korea on their dime. I came back to visit for a couple of weeks in 2013, but haven't been back since.

Broke: Do you remember the first time we met?

Mike: Yup, I sure do! A little back story...I had no idea that Korea had a scene. I remember



A screenshot of the @lofi_broke_punx profile from 20240930

going to a show in San Francisco in November 2003 (Toxic Narcotic and UK Subs, I believe) thinking that it would be the last show that I would see for a year. I moved to Uijeongbu in December 2003, and in February 2004 I came across the "We

Are the Punx in Korea" comp in a random little music store. I was elated, and quickly started downloading music on Soulseek. Minju (from the 2004 street punk band The Explode) sent me a message when I started downloading music from him,

and he guided me to Skunk Hell. I was walking around Hongdae searching for Skunk and saw some dude with a huge mohawk (from The Couch) and he kindly pointed me in the right direction. Minju said that there was a Canadian skinhead and another

American (Joey) that came to shows and that I should meet you guys. I got to Skunk, you introduced yourself and offered me a sip of your beer, and then said something along the lines of "Congratulations, you now have herpes." For a split second, my dumbass got worried haha.

Broke: What kind of camera or cameras did you use to capture all this footage on?

Mike: For the years before smart phones, I used a little Sony point and shoot digital camera that had a video mode. After 2012 or so, I'd just use whatever phone I had. I never bought any specialized video equipment. I just stood there, held up my camera, and hit record. This is apparent in subpar quality of many of the videos I've uploaded.

Broke: Is there a lot more to share, or have you gotten through most of it now?

Mike: I think I've gotten through at least more than half. I have more songs from some bands than others, so I have at least 20 or 30 more that I will be posting. I also have a lot of videos from my time in Europe (mostly European hardcore and psychobilly), plus a couple of more recent shows in the US.

Broke: What was it like being in the USFK and coming to shows at that time? Were you welcomed? Were you always happy to see other military folk around?

Mike: Yeah, I was in the Air Force the entire time. I definitely felt welcomed by everybody, and never tried to hide my Air Force affiliation. At first, I selfishly didn't like seeing any other military people because I felt that going to shows was an escape from my real life. However, I didn't really care as long as they respected the people, the scene, and the music. There was nothing that pissed me off more than some drunk American (military or civilian) yelling "play Pennywise" in the middle of a Rux set or hearing them talk about Korean punk like it was some sort of knockoff of "real" punk. I may have even gotten into a fight with one of them at some point in 2007. That was not a smart move as it could have gotten me in huge trouble with the Air Force.

Broke: You were the one who started the Korean Punk Myspace page, right?

Mike: Yeah, that was me! As I explained above, I wanted to contribute to the scene in any way that I could. I wanted to share information about shows with other people like me who assumed that Korea was a punk rock black hole. From what I remember, there weren't that many English sources of information about shows or bands, so I just wanted to share show info.

Broke: What did "tool human" mean?



Mike, right, watches as Korean punks suit up with patches he provided from the US, in 2004.

Mike: At some point in 2004, I started offering to get people patches from the US since I was able to take advantage of cheap shipping via the military. Many took me up on my offer, and I started selling patches here and there at cost. At some point, Keun-woo pulled me aside and tried to explain that he felt I was being used by those who wanted merch. In his explanation, he told me that I was a “tool human,” as in I was being used as a tool to get people what they wanted. I thought this term was funny, true, and bluntly honest, so I adopted it as an online handle for a while. The last thing I got for somebody was a

bullet belt, which I don't believe Korean customs would like too much! I think the vendor put “theater prop” or something on the customs form.

Broke: What were your favourite bands when you were here?

Mike: I think they changed from year to year as my tastes became more aggressive. Initially, I loved Rux, Jiraltan99, Dirty Small Town, Galaxy Express and Suck Stuff. As time went by, Guk Do, The Geeks, Find the Spot, and Things We

Say were bands I liked a little more than others. When bands like Scumraid, Banran, Dokkaebi Assault, and Bamseom Pirates came along, I felt like my tastes were fully aligned with bands that were playing shows. Sadly, I've failed to keep up with the music coming out of Korea, but the IG page is helping me get a little more educated.

Broke: Do you still go to shows and take videos like before?

Mike: Not really. When I first started taking videos,



Nowadays, Mike, right, is a tool human for cats.

smartphones weren't around. I was maybe one of 2 or 3 people taking videos. I'm very happy that I took so many videos back then so that I can share them now. As smartphones became more prevalent, I started noticing people were experiencing shows that they were physically attending through a screen. I was at a show last night at a large venue, and there were times when there were as many as 20 smart phones taking videos between where I was standing and the stage. Nowadays, I may put my phone up for a bit here and there, but I try to focus on experiencing the show through my own eyes.

Broke: Any tips for taking videos of live music?

Mike: Sure, but I'm not the best source of advice since all I ever did was stick my camera in the air and hit record. First and foremost, don't get in the

way of other people at shows. If you're sticking your camera in the air directly in front of the person behind you obstructing their view, then you're in the wrong spot (I'm positive that I was guilty of this in the past). Also, if it's the first time seeing a band that you really love, try experiencing the show through your own eyes and ears first before focusing on your phone or camera. Finally, respect the venue's rules. I saw one of my favorite bands a few years ago and I would have loved to get at least a few seconds of footage, but the venue (Köpi in Berlin) had no photo/video signs posted. I'll be honest, seeing a show without a shit-ton of smart phones in my face was great!

Broke: Any chance you'll come to Korea ever again?

Mike: I hope to drag my wife there with me for a visit sometime in the next few years, but as of now I have no firm plans. I'd say the chances are pretty high, though!

Follow @lofi_broke_punx on IG

Time to put the camera down?

Jon Twitch

Similar to Mike, I've operated my own Instagram deep dive back into the scenes of yesteryear (@broke_in_edmonton, focusing on my hometown). In the course of doing this, I've come across a few memories that I decided not to let everyone relive. This being published on the same page as Mike's interview is completely a coincidence, and not commentary on what he's doing — he was way less notorious than me for bringing a camera out at a duipuli.

A photographer's job is to shoot first and ask questions later. When in doubt, click click click. Of course, photographers these days also usually have to be their own editors and publishers.

Over my almost 25 years taking pictures, especially around punk shows, I've encountered many cases where people don't want their photos being splashed all over the internet. People have given me some very good reasons why they would like their photo taken down, and a few others

have given me a few bad reasons.

Looking silly: No offense, but if you don't like the expression on your face in the picture I chose to share, there's probably a reason I chose it. I once had the lead singer of a Korean band try to slap my camera out of my hand, after I'd posted a picture of him with his eyes rolled back in his head while singing and made a zombie joke. To me, punk is more than a music style, and can be applied to other arts as well: literature, film, photography. How should punk photography look? Raw, energetic, sometimes intense, sometimes incredibly silly.

Medical reasons: One photo I shared on Broke in Edmonton showed a friend who looked really high. It turns out he was having an allergic reaction, and he didn't like seeing that picture shared. I totally understood.

Broken-up couples: I'm always cautious about couples' photos, because — no offence — you might not last. Anyone's photo archive is filled with an increasing number of photos showing couples who are broken

up, moved on, now happily married to someone else, etc. It feels good in the short term to have these pictures, but it'll get worse. I can understand, and the reason why my website archive is cut off before 2011 is due to a divorce.

Too much partying: I have some pretty wild photos of people drinking, and to a somewhat lesser extent doing drugs. Remember that time in 2002 when we got really drunk in the Strat and were goofing around in the washroom. The internet does. Increasingly a lot of people don't want things like this to become attached with their online presence. I have noticed that in too many photos of myself, I'm holding a drink. Fortunately that probably won't get me in too much trouble in Korea.

Too revealing: I try to avoid taking accidental wardrobe malfunction photos, but sometimes I don't notice, and sometimes it's so blatantly deliberate that I get in on the action. Due to historical reasons (Rux's disastrous Music Camp performance), I don't like to

depict the Korean punk scene as having a lot of nudity. In an earlier case from Broke in Edmonton, I photographed a Nokomis fashion show sometime way back in the day, and one of the models was modeling red underwear. At the time I thought nothing of photographing this -- that's what was supposed to happen. Looking at my photos, I could tell some of them were a little more provocative than others. Two decades later, I chose one to share that was taken at a distance and seemed tasteful, but the actual model herself contacted me asking for it to be taken down. I'm not here to question why someone wouldn't want their image to be shared, so I took it down quickly.

Trans: I'm very cautious about sharing photos of anyone who now identifies with a different gender from the time the photo was taken. Nobody has complained to me about this, and I credit my own caution for that.

Former skinhead: There's nothing wrong with being a skinhead, and anyone reading

this zine better the hell know that skinheads aren't inherently by definition racist. But shit happens, and has happened in the 20 years of my absence, so I've been cautious about sharing photos of people who were skinheads before I moved to Korea, some by request.

Ex-friends: People who don't seem to like me, or who might end up disliking me, I will probably no longer share their photos newly in any platform.

Artificial intelligence: I have to admit, I'm very worried about the threat AI and deepfakes pose. Could my photography archives someday be used to make us all into unwitting porn stars? Should I take all my photos down from the internet, and start shooting in a way more mindful of people's technological privacy? You might have been fine with me photographing you 20 years ago, and you might still be fine with me doing the same today, but what about in 20 years? Could the images I've made someday imperil everyone I've photographed?

Let Jihwan stab you

Jon Twitch

Jihwan cornered me once and asked if I'd write an article about him for the newspaper. I'm always happy to write about tattooing, but I also have to keep the focus on foreign stuff for the paper. So we came up with the angle about how he's going overseas, effectively acting as part of hallyu despite doing something illegal in Korea (yes, K-tattoo is on the K-Iceberg already).

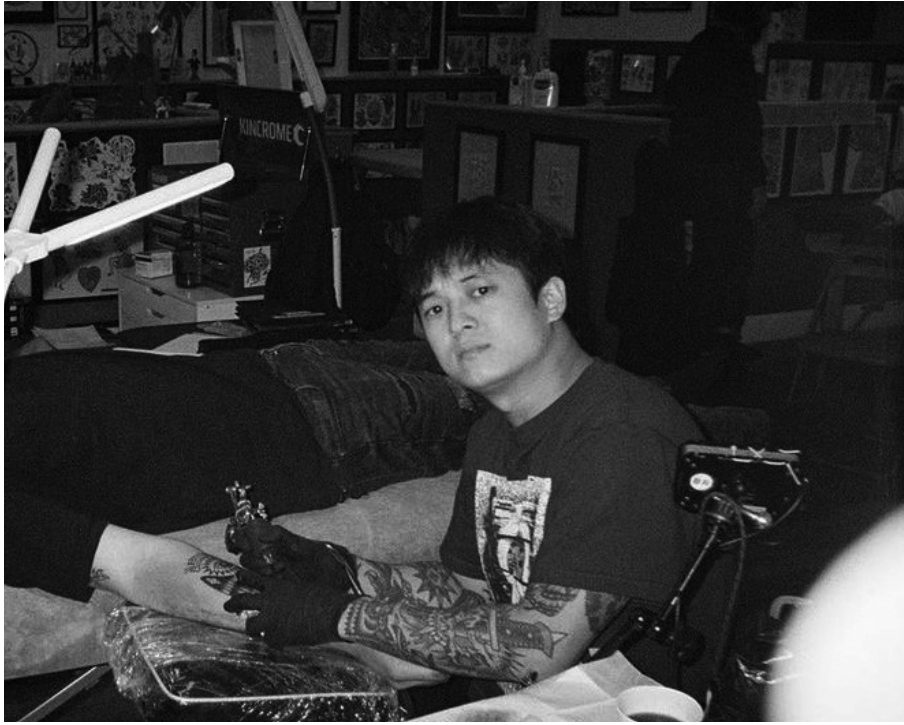
It took a while but eventually I wrote an article that came out right before he left for a three-country tour of Europe.

Jihwan's style is inspired by Korean spiritual and folk symbolism, but it also seems kind of modern and filled with an electric energy sometimes. He's been spotlighted in past articles for his use of tiger imagery.

Broke: Please describe your own background as a tattoo artist.

지환: 저는 서울 언더그라운드 펑크씬에서 오래 있어왔습니다. 밴드의 일원이자 커뮤니티서도 많은 활동을 했는데 그 중에는 공연 포스터 제작, 데모 테이프 아트 워크 제작, 밴드 로고 제작 등 같은 예술적인 활동들을 밴드 활동과 별개로 해오고 있습니다. 그러다 2016년도 쯤 저는 오랜 친구이자 가까운 밴드 친구인 '류진석' 형은 이미 타투샵을 운영하고 있었고 우연히 술자리에서 만나게 되었을 때 그의 타투샵 문하생이 되는 것에 대해 얘기를 나누게 되었습니다. 하지만 그것은 쉬운 결정이 아니었습니다. 왜냐하면 제가 겪거나 보고 흥미를 가지게 된 많은 창작의 영역들은 쉽게 마음을 먹고 접근한다면 결국 쉽게 떠날 수밖에 없다는 것을 알고 있었고 타투이스트가 된다는 것은 아주 오랜기간동안 기술을 연구해야 한다는 큰 부담이 있었기 때문에, 그 마음을 먹는 데 시간이 필요했습니다. 몇일 뒤 진석에게 연락했고 'S.H.A.R.P ink'에서 문하생을 시작하여 지금까지 제일이 일하고 있습니다.

Jihwan: I've been involved in the underground punk scene in Seoul for a long time. As a member of a band and as an active participant in the community, I've engaged in various artistic activities separate from my band work, including designing concert posters, creating demo tape artwork, and designing band logos. Around 2016, I met up with an old friend and close bandmate, Ryu Jin-seok, who was already running a tattoo shop. During a casual drinking session, we talked about the possibility of me becoming an apprentice at his tattoo



Jihwan performs surgery on a human patient. Courtesy of Ji-hwan

shop. However, it wasn't an easy decision. I knew that many creative fields I've been interested in or experienced require a deep commitment, and approaching them lightly often leads to leaving them just as easily. Becoming a tattoo artist comes with the heavy burden of having to study and hone the craft for a very long time, so I needed time to make up my mind. A few days later, I contacted Jin-seok and started my apprenticeship at 'S.H.A.R.P ink,' where I've been enjoying my work ever since.

Broke: We have a lot of friends in the Korean punk/hardcore scene who have become professional tattoo artists. I suspect this is because it's the easiest way to make an income as an artist. Is this at all your experience? Why did you get into tattooing?

지환: 그것은 단순히 쉽게 돈을 벌수 있어서가 아니라 복합적인 배경이 있습니다. 제 다른 펑크친구도 타투이스트인데, 그녀는 타투를 시작하기 전, 그림 그리는 일을 하고 있었고 주변에 타투이스트가 많았기 때문에 자연스럽게 이 직업을 선택한 것 같습니다. 그래서 주변 환경이 많은 부분을 차지한다고 생각합니다. 저의 경우는 문신을 가진 펑크록커들이 많았습니. 한국 사회는 암묵적으로 문신이 금기시 되어 왔기 때문에 기성세대에 저항하고자 하는 젊은 펑크들은 자신의 신념이나 특별한 이야기들을 문신으로 새기곤 했습니다. 저는 그 펑크록커들과 함께 자라며 많은 문신을 경험하게 되었고 항상 좋은 영감이 되었습니다. 그리고 저는 문신을 직업으로 선택

하려고 할 때, 펑크씬에 있던 경험들이 많은 도움을 주었습니다. 역사적으로도 반항의 일부이기도 한 타투는 펑크와 비슷한 점들을 공유하고 있고, 저는 그 점에서 흥미를 느꼈고 문신을 배우는데 추진력이 되었습니다.

Jihwan: It wasn't simply because I could easily make money, but rather, there were complex reasons behind it. One of my other punk friends is also a tattoo artist. Before she started tattooing, she was already involved in drawing, and since she had many tattoo artist friends around her, it seemed natural for her to choose this profession. So, I believe that one's environment plays a significant role in such decisions. In my case, many punk rockers around me had tattoos. In Korean society, tattoos have been implicitly tabooed, so young punks, who wanted to rebel against the older generation, often got tattoos to express their beliefs or tell a unique story. Growing up with those punk rockers, I was exposed to many tattoos, which always served as great inspiration for me. When I decided to pursue tattooing as a profession, my experiences in the punk scene were very helpful. Historically, tattoos have also been a symbol of rebellion, sharing similarities with punk, and I found that intriguing. This connection gave me the motivation to learn tattooing.

Broke: You seem to have developed a unique style. Can you describe your own tattooing style?

지환: 저는 종교적인 집안

에서 자랐습니다. 아버지 쪽은 시골의 전통적인 무속/불교를 믿는 대가족이었는데, 아주 어렸을 적 시골에서 자랐던 저에게는 마음껏 뛰놀던 대자연속에서 함께 어울려 있던 무속신앙/불교의 모습들이 강하게 마음에 남아있었고 지금은 그런 강렬한 이미지를 그림으로 풀어내보려고 하고 있습니다. 제 그림들은 꼭 종교적이지는 않지만 종교 예술로부터 영감을 받아 마음에 남아있는 상(image)을 다양한 주제와 연결시켜 그리고 있습니다. 동시에 한국 민화에도 깊은 존경심이 있어서 오래된 그림들을 직접 찾아다니거나 책들을 구매해서 자료를 수집해서 참고하고 있습니다. 또한 저는 타투를 시작할 때 알게된 '올드스쿨' 타투는 단순히 두꺼운 바늘을 쓰고, 뻥뻥 그림들을 그리는데가 아니라라는 것을 얼마뒤 알게되었고 그 뒤에 알게된 많은 옛전설적인 타투이스트들의 기록들을 통해 '타투'의 세계는 생각보다 깊고 심오하게 연결되어 있구나 라고 깨달게 되었습니다. 그 뒤로 세계의 많은 트레이셔널 타투샵들을 여행하며 뜻깊은 인연을 맺고 예술적 교류와 그들의 진심어린 타투의 자세를 배우고 있습니다. 마찬가지로 제 스타일은 그림 뿐만 아니라 그런 마음가짐에서도 만들어지고 있습니다. 그리고 제 그림을 알아봐 주시고 타투 받으러 오시는 손님 한분한분들께 감사함을 느낍니다.

Jihwan: I grew up in a religious household. On my father's side, we were part of a large family in the countryside that followed traditional shamanistic beliefs and Buddhism. As a young

child growing up in that rural environment, I was deeply influenced by the shamanistic and Buddhist imagery that was intertwined with the natural world where I played freely. These vivid images left a strong impression on me, and now I'm trying to express those powerful visuals through my art. My artwork isn't strictly religious, but it is influenced by religious art, connecting those lingering images in my mind with various themes.

At the same time, I have a deep respect for Korean folk art (minhwa), so I often seek out old paintings or buy books to collect and reference materials. When I first started tattooing, I learned about "old school" tattoos, and it wasn't long before I realized that it wasn't just about using thick needles and drawing clichéd images. Through the records of many legendary tattoo artists I discovered afterward, I came to understand that the world of tattoos is more profound and deeply connected than I initially thought.

Since then, I've traveled to many traditional tattoo shops around the world, forming meaningful connections and engaging in artistic exchanges. I've learned about their sincere approach to tattooing, which has influenced my own style—not just in my drawings, but also in my mindset. I'm deeply grateful to each and every client who recognizes my work and chooses to come to me for their tattoos.

Broke: How are you welcomed when you go overseas for these tattooing guest spots? Do people know or care that tattooing is illegal in Korea?

지환: 해외의 많은 사람들은 한국 문신이 아직 불법인 것을 이미 알고 있습니다. 그들은 SNS에서 재능있는 한국의 타투이스트들을 많이 보고 "왜 그들이 아직 불법이야?" 라는 말을 하곤 합니다. 그리고 저는 문신업이 불법이라서 있었던 에피소드를 이야기 하곤 합니다.

Jihwan: Many people overseas are already aware that tattoos are still illegal in South Korea. They often see talented Korean tattoo artists on social media and say, "Why is it still illegal?" I often share stories about experiences I've had because tattooing is illegal here.

Broke: How does it make you feel, as a Korean, basically somewhat representing your country and K-tattooing to the outside world, even though it's illegal here?

지환: 1960년도 당시엔 뉴욕 주는 타투를 불법으로 규정했습니다. 그럼에도 불구하고



Jihwan performs with Scumraid at Club Spot, 20131129.

하고 많은 언더그라운드 타투이스트들은 어둠속에서 꾸준하게 자신들의 직업을 발전시켜왔습니다. 이후 뉴욕 타투가 합법이 되고나서 그들이 남긴 유산은 현대 타투이스트들에게 많은 귀감이 되었고 전통적이고 새로운 비즈니스를 이어갈수있는 힘이 되었습니다. 저는 지금 한국의 상황이 이와 비슷하다고 느끼고 있고 꾸준히 제 그림을 그려나가고 싶습니다.

Jihwan: In the 1960s, tattooing was illegal in the state of New York. Despite this, many underground tattoo artists continued to develop their craft in the shadows. After tattooing became legal in New York, the legacy they left behind served as a great inspiration for modern tattoo artists and provided the foundation for continuing both traditional and new businesses. I feel that the current situation in Korea is similar to this, and I am determined to continue creating my artwork steadily.

Broke: Tattooing has become basically mainstream in Korea. Is that a good thing? Do you think it should be legalized?

지환: 저는 이 부분에 부정적이었습니다. 왜냐하면 제가 알던 타투 문화는 숨겨져 있고 유니크 해야만 멋지다고 생각했기 때문입니다. 하지만 결국 문화의 흐름은 막을수없다고 생각합니다. 모든것은 변하고 흡수가 되기 때문에 자연스러운 형태로 타투 비즈니스가 진화할것이라고 생각합니다. 불법이라는것은 누군가가 불편해하기 때문인데, 이 문화 흐름은 억지로 막을수없기에 언젠간 다수도 동의할수밖에 없고 합법이 될거라고 생각합니다.

Jihwan: I used to have a negative view on this. The tattoo culture I knew was hidden and had to be unique to be considered cool. However, I eventually realized that you can't stop the flow of culture. Everything evolves and gets absorbed, so I believe that the tattoo business will naturally evolve as well. The fact that it's illegal means that some people are uncomfortable with it, but since this cultural trend can't be forcibly stopped, I believe that, eventually, the majority will agree with it, and it will become legal.



Some of Jihwan's work / Courtesy of Ji-hwan

A very slow interview



Wasting Time's obligatory crowd shot at Victim, 20241019.

Jon Twitch

Wasting Time was one of the first bands on the Victim Records underground train that I contacted, but one of the last I completed an interview on. Which was understandable, considering they weren't coming until October and we had more than half a year.

At some point after a few months, I messaged them back to remind them, and used the phrase "true to your name" when talking about the slow progress. Hopefully that didn't offend them.

Of all the bands coming through this way, I think their music was my favourite. At this point, I've yet to see them live, although we'll see if I get the zine completed in time.

Broke: First, how did you wind up with the band name Wasting Time?

WT: Vlad was a bit of a troublemaker when he was in high school and was sometimes disruptive during class. One of his teachers eventually told him that his disruptions were a waste of time.

Broke: How did your Japan tour go last fall?

The tour last fall was amazing. We met some great people, heard some fantastic bands, and loved touring the country. Every band we met was super friendly and accommodating and that's exactly why we decided to return after such a short time.

Broke: How did this tour come about? Why Korea this time? Who's involved, and who contacted who?

We have a contact in Japan we received from some friends of ours who also toured there a couple of years ago. We contacted him and he took over the planning.

We added Korea to enrich our experience because we loved Japan so much. We even plan on showing up a few days early in Korea so we can simply visit without the pressures of travelling and gigging and experience what your beautiful country has to offer.

Broke: Will this be the first time in Korea for all of you guys? Do you know much at all about our scene, or is it completely new to you? What expectations do you have (about playing here, and also other stuff)?

This will be the first time for all of us and we are super stoked. We are always excited to plunge ourselves into new scenes like we did last year with Japan and taking it one step further into Korea. We have no expectations; we just want to share our music with Korea and hope that people like it and have a great time at our shows.



The four members of Wasting Time pose outside Sewoon Sangga, 20241016.

Follow @fuzzzzzzyy on IG

Listen at wastingtimemusic.bandcamp.com and follow @wastingtimemusic on IG

Boogieing from Barcelona

Jon Twitch

I regret I didn't get to see these guys when they toured Korea. My interview with Acid Snot was interesting, Energetic, and forthcoming with helpful answers. They went a little further with weecaboo stuff than I would have printed in a Korean newspaper, and tried mustering a similar enthusiasm for Korea to be polite. Here it all is for you to see here.

Broke: I always start interviews by asking bands about their name, but rarely am I so curious about the answer. Why is the band named Acid Snot?

AS: To be fair, it was just a random name Uri (drummer) picked when he started the project when he was about 16 years old or so. There's no grand tale, no epic story — just an overload of Blink-182 on our iPods back then. Our teenage brains were marinated in pop-punk nonsense, and this is what we came up with.

Broke: How did this tour to Korea come about?

AS: We have been itching to hit this part of the world for ages, man. The thing is that, after some years of planning it and a pandemic in the middle, we are touring Japan the week before. We are all super into certain Manga and Anime like One Piece, Shingeki no Kyojin or Naruto, and being Catalan kids, we practically grew up glued to our screens watching everything from InuYasha to Detective Conan, Sakura, Sailor Moon or Dragon Ball. That is one of the main reasons we wanted to come over to Japan, besides knowing many fellow bands that have done so, such as Darko, Belvedere, The Human Project, Adrenalized, For I Am, PMX, The Overjoyed or Mainline 10 just to mention some.

However once this was settled we thought "Yo, we are crossing the globe for a tour. Should we try to book some shows in South Korea?". We're super into K-pop vibes and those chill Kauai aesthetics. Korean food? Bomb AF (though we know veggie options might be a mission). And Korean cinema? Straight fire! Fun fact: Uri, our drummer, was a Taekwondo black belt as a teen and always dreamed of hitting up its homeland. We've heard the scene in South Korea is lit, and huge shout out to Victim for hooking us up big time. Beyond hyped to see what unfolds!

Broke: A lot of bands I interview are uninterested and even disdainful of being defined by genres. But it seems like you guys embrace genres — many genres at once. Am I right on this take? How did you arrive at this blend?

AS: The thing is, being pigeonholed by a genre can box in your creativity, but having no framework at all can leave you floundering in a sea of aimless



Acid Snot plays in Club Victim, 20240817. Courtesy of @boiledpic

noodling. We've always kept 'melodic punk' as our trusty anchor. However, we mix in some djent riffing, and metalcore/modern pop-punk drums. Plus, we're all about those alternative metal guitar leads and slick pop vocal harmonies. Lately, we've been sprinkling in more 'electronic' elements inspired by the new wave of alt-metal and emo, but yeah, many influences trying to converge on a base of 'melodic punk'.

Broke: Acid snot is referred to frequently as a "tech"/"technical" band. Your recordings certainly sound very sophisticated with a lot of studio techniques. Ear Nutrition referred to you as "One of the key bands in this active contortion of technical fast Punk." Can you explain what it means to be a technical band?

AS: When we are labelled within the frame of 'technicality' we guess people mean that we are quite technical in the way we play. I mean, punk rock isn't exactly known for its technical prowess. Anyone with a couple years of instrument practice could kick off a punk band. But that's what makes it awesome—punk's all about the vibes, the attitude, and the raw passion, not virtuosity. That is why, when compared to most generic punk rock bands (see NOFX, The Swellers or Against Me, for instance), we sound more intricate as we bring many elements from metalcore, alternative rock and djent within what we do.

Now, we're not here to start a punk rock superiority contest or claim our tunes are the next big thing. Nope, not playing that game. We just sprinkle in all this extra stuff that's not exactly part of the traditional punk rock recipe, even though plenty of so-called skatepunk bands have been doing it for ages, in one way or another (see A Wilhelm Scream, Propagandhi, Belmont, Darko, Adrenalized, Strung Out, Day Oof, This is a Standoff,

The Human Project, PMX or Straightline for instance). We're just adding our own twist to the punk rock stew.

As for technology, for our performances we rely on in-ear monitoring, click tracks and sequences that are launched as part of the live set. This is super common in any modern metal band, but something that many punk rock bands or pop punk bands have not yet explored. Maybe they prefer that raw, unpredictable, 'anything-could-go[1]wrong' vibe, or maybe they just reject technology like it's a demonic possession. But hey, we're all about it. It helps us nail our sound and keep our jams locked tight, from guitars to vocal harmonies.

Broke: How did your collaboration with We Outspoken on "Keep Walking" come about?

We've been tight with the We Outspoken crew for like a decade now. Back in the day, we hooked them up with a couple of gigs in Barcelona when we were still young punks trying to figure out our instruments and how to hustle shows in the city. They're mad chill and friendly—exactly the kind of Gs you want to kick it with at a punk rock gig.

Then in 2015, when we were laying down tracks for our album 'Attitudes', we wanted to have some collabs. 'Keep Walking' fit their vibe perfectly: fast, Cali-style punk rock. They were down from the jump, and damn, the outcome was sick. It's wild what you get when you mix cool friendships with a shared love for power chords and killer hooks.

Broke: I was interested by the song "Rise" and its music video, but it threw a lot of images and phrases at me. What exactly inspired the song, and what is its message?

AS: This song is an antifascist, anti-imperialist anthem. For this one, we kept the melodic hardcore punk spirit alive, with a blazing-fast, aggressive feel

and a short overall tune. We have always been very open about our political ideology: even though it is almost impossible to escape from it, we are anti-capitalist at heart. Capitalism is a system that has brought so many inequalities globally, from wars to hunger to the ecocidal depletion of Earth's resources, all under the banner that "there is no other option."

This doesn't mean we fully support authoritarian communism. As you might know, since you are from South Korea, it is sometimes just the other side of the same coin: exploitation, resource extraction, and mass accumulation in the hands of a few. Having this mindset in Europe these days is, of course, synonymous with being against any right-wing politician, especially those who embrace neoliberalism, deny the ecological emergency, and are open to racism, sexism, and discrimination in general, which usually ties back to the material conditions of the oppressed.

So, long story short, Rise (just as other songs we have written such as Biopsy, Melancholy Nights, Hit & Sunk or Carry On, without mentioning unreleased tunes) is a political tune. Everything is political, from the media we consume to the phones we use, the way we speak, how streets are designed, or the food we eat. Therefore, everyone acts politically, in a conscious or unconscious way. We just happen to articulate it more explicitly. Or at least we try to

Broke: I noticed the single cover of "Rise" uses a picture of the aftermath of the atomic bombing of Hiroshima. It's a complicated image for Koreans, who were freed from Japanese imperialism shortly after (although it's less well known that a lot of Korean victims of Japanese imperialism died in that bombing). I'm curious how to interpret the image's inclusion here.

AS: The history and stories

behind the atomic bombings are a disgrace to humanity. Japan and the Koreans living there suffered the most, but anyone with a shred of human decency would condemn what happened. The image was chosen somewhat randomly, but we wanted to underscore that any form of imperialism, which typically involves exploiting human and non-human resources and extracting materials, is a cancer on the sustainability of any civilization. We're often told we live in a hyper-rational system, but when you really examine it, the irrationality at its core is so extreme that it leaves us disoriented about how to think or act.

Broke: I heard you will be touring with Japanese band SpecialThanks. Do you know much about them yet?

AS: Even though we're all about J-pop and J-punk acts like Shank, Good Grief, Hey Smith, Shadows, or Waterweed (just to drop a few names), SpecialThanks was off our radar until recently. But man, once they said we'd be touring together, we got hooked on their jams. Who doesn't vibe with those anime-opening-style jams and that chill Kauai vibe? Seriously, can't wait to kick it with them and see how the crowd vibes with their tunes. Hopefully, they're up for some fiery Rameyeon and Soju sessions with us!

Broke: Can you tell me more about the tour?

AS: Last spring, we smashed our longest European tour yet, straight grinding for two weeks, covering over 9000km and playing in 9 different countries. It was wild! But hey, before we hit up South Korea, we're rocking Japan from August 8th to 13th, like we mentioned. For all the juicy tour details, hit up our socials (@acidsnotbcn) and your go[1] to streaming platforms.

Shout out to Victim Records for hooking us up with this entire tour — they're the real Gs! This one's going to be legendary, no doubt about it!

Broke: Will this be your first time in Korea? Do you know much about our scene, or is it completely new to you? What expectations do you have?

AS: Yes, it will be our first time. So, we have listened to some metalcore bands from here such as End These Days or Messgram, but we have not investigated any further. Okay, so maybe we should've spilled the beans earlier, but we wanted that element of surprise when we roll in, you know? As we said, our game plan is to vibe hard, make memories with SpecialThanks, the top dawgs at Victim, and whoever shows up to vibe with us. We're talking sipping iced coffee, devouring all the food we can find, and if we score some free time, maybe hitting up a temple or snagging a sick traditional tattoo — South Korea's got some legendary old-school artists, after all.

Follow @acidsnotbcn on IG or climb their linktr.ee/acidsnotbcn

Dog people or cat people?

The game is simple. I asked most of the people I interviewed whether they are dog people or cat people. Now you must see if you can figure out which are which. Answers under the Dunbar roll.



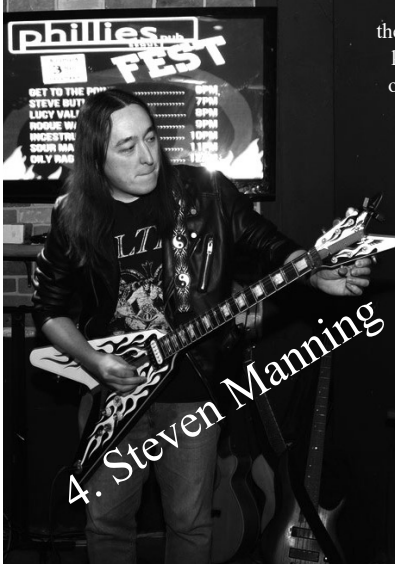
1. Graham (Cloud Underground)



2. Matt (Care Less, Fail Fast)



3. Mike (@lbf broke punx)



4. Steven Manning



the juggalo who kicked me out of Block Party

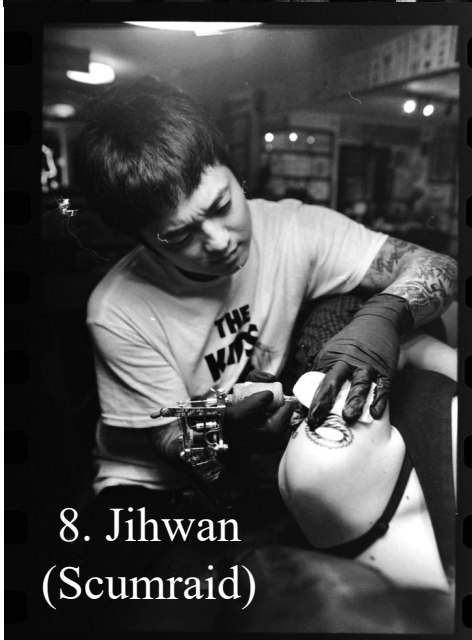
5. Emery



6. Kevin (Fail Fast)



7. Hahn Dae-soo (giver of water)



8. Jihwan (Scumraid)



9. Jamie (look at his shirt)



10. Kylee

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How much fascist imagery is too much?

Jon Twitch

up on the Cross



Everyone knows Nazis are the bad guys. Well, almost everybody — there are still a plethora of idiots out there, and they seem to be getting more varied and diverse all the time. Our old friend Bovver, who has come and gone from Korea multiple times, reports that once while in Japan, he witnessed a bunch of people in a smoking area outside a show sieg-heiling while singing Cock Sparrer's "England Belongs to Me." "I guess they miss-understood what type of skinhead I was," he said.

While most people would identify neo-nazism as a white supremacist movement, there are other parts of the world where they repackage and repurpose it to fit their own needs. You can find various movements across Asia — Muslim boneheads in Malaysia, a few RAC bands

in Korea, and in Japan there's a unique movement called Skinhead Samurai Spirit (SSS).

There are many great Japanese skinhead bands, and most of them have nothing to do with SSS. SSS is more common among the older generations, the bands started in the 1980s.

SSS is a Japanese nationalist skinhead movement that is racially supremacist, and looks on historical issues such as the imperial era and war crimes more forgivably than is safe to do in Korea. This line of thinking goes that Koreans are inferior, and should never have been liberated after WWII.

"I think it is bizarre to have a non-right-leaning Korean punk band associate themselves with SSS bands," Bovver said.

They're big on the Rising Sun flag, which is an easy warning sign that means these aren't the Japanese people you want to be friends with.

Japan's SSS skinheads would probably emphasise parallels with neo-nazi music scenes overseas, such as RAC (which I covered way back in Broke in Korea 2), as well as individual neo-nazi bands and individuals.

The Korean and Japanese scenes enjoy strong ties across all subcultures, but Koreans working with Japanese bands have to be careful that they're not, say, bringing over a Japanese band that will sell Rising Sun T-shirts, or putting them on a compilation with Bound for Glory or some shit.

I'll give them credit, from what I've heard about SSS, they don't sound as violent as Western neo-nazism, which is basically on the level of domestic terrorist groups. But it couldn't be hard to find other Japanese contacts who don't have this affiliation.

This is not the time to go soft on far-right extremist movements. And even if SSS is a little softer than that, it's also not the right time to embrace the Rising Sun flag.



Bimonthly Bootfuck

This one's gonna be short and in large print. Fuck you America.

Quiz: K-Pop Idol Group or Apartment Name?

K-pop idol group names have to mean nothing but look stylish in English (at least to the Korean manager who decides on it).

Korean apartment names must also be in the Latin alphabet, and should signify affluence somehow. In honour of Rose and Bruno Mars'

recent success with "Apt.," let's see how easy it is to tell which is which.

Answers under the Dunbar roll.



One reader got upset over the last issue of Broke for asking interviewees what they thought about K-pop. This zine has some history of criticising K-pop, though usually more for jokes than to be serious. When the members of Big Bang first posed in fancy leather jackets covered with patches of classic punk bands, Broke was there to mock them. Admittedly, a Korea-based

punk zine shouldn't have to bring up K-pop, just like you wouldn't expect to read about Justin Bieber and Nickelback in a Canadian zine. But that's not the world we live in.

The K-pop industry has a tendency of stepping on punk's toes. After Big Bang, there have been a few more bands dressing up in punk cosplay, each one less convincing than the last. SNSD

member Hyoyeon even released a song titled "Punk Right Now," and if you look it up online, you can find videos of her playing it at Burning Sun (yes, that Burning Sun).

With the recent release of "Apt." by Rose and Bruno Mars, which by all standards should be considered a high point in K-pop creativity, I've been seeing the song branded everywhere

as "pop-punk." Vogue calls it a "pop-punk delight," and Rolling Stone calls it "pop punk" with no hyphen. If you listen to the song all the way through, which I was forced to do once, there is not really any element identifiable as punk, let alone pop-punk. I had to look around to find comparisons to Avril Lavigne and No Doubt, with explanations about how this is nostalgia for music from 20

years ago by kids who weren't old enough to listen to music back then. And, well, they kinda fucked it up.

It's totally conceivable that K-pop will keep encroaching on punk, until they've taken every element to it that can be commodified, leaving us with only the elements they don't want, like independent spirit and individuality.

Stop falling for disinformation

Jon Twitch

If you're a reader of this zine, you're probably very smart and immune to most types of disinformation, and you're disgusted by how people less intelligent or farther right-wing are constantly falling for it. This article is about them, not you.

And if that last paragraph made you feel secure, then you're part of the problem, so stop feeling smug and keep reading.

In previous years, the FB algorithm targeted Americans specifically, but this year in particular, I have been exposed to a huge amount of American-targeting disinformation, all of a sudden. Along with the "Jesus and the Beautiful Cabin Crew on Diarrhoea Planet" I've mentioned in recent Broke issues, I've also encountered a disturbing number of divisive posts all claiming some variation of "I refuse to pay a single cent of my tax money to student debt relief when there are still any US veterans in need." Poorly targeted at me, so not effective at all.

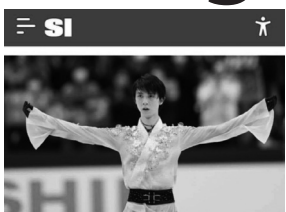
Disinformation is an increasing problem in the present day. Everyone looks at American conservatives, and often blames Russian online psy-ops, but while it is true American conservatives are particularly stupid and gullible, they have only been among the first to fall to disinformation. We have seen an increasing leaking out and widening of disinformation tactics used across other movements, and further around the world.

Lately, I've been seeing non-conservative, non-American friends sharing disinformation willingly on FB. The messages contained are either progressive or mocking conservatism, and most people seem willing to look past any inconsistencies as long as their worldview is upheld.

The first one of these was shared in a screencap, appearing to come from a website called "SI" which ran a photo of a Japanese figure skater and the headline {"Suspiciously majestic", first place male figure skater accused of estrogen doping.} (Those brackets used to preserve the misuse of double quotation marks in a headline.) SI is Sports Illustrated, but the headline font doesn't match their own. Friends were gleeful over the "suspiciously majestic" descriptor and how it seemed like a self-own of the conservative anti-trans-in-sports movement, holding up a mirror to society in which a male figure skater is accused of being female.

I traced this as far back as I could, finding a tweet back to a @JoyMoone (20240810) that had since been taken down for copyright violation. A context message explained that SI had never reported on this, never reported on this topic, and that sharing, quoting, or liking it amounted to libel.

Who put this together? It's uncertain. I've found that



"Suspiciously majestic", first place male figure skater accused of estrogen doping

This screenshot shows a falsified post intended to look like a Sports Illustrated article.

embedding text in a fake screenshot does wonders for getting people to blindly accept it as fact, as much as if it were written in stone. You can't analyse or fact check a screenshot (you can, but it may require more typing). But all that seems to matter is that "suspiciously majestic" is hilarious, and it can be used to discredit an opposing opinion (one that discredits itself enough already).

When I called this out, someone claimed it was satire. But then why ape the SI website, and why was it taken off Twitter?

In the other example, Neil deGrasse Tyson is quoted lamenting on how American conservatives are so stupid they'll believe unreliable information. "How sad it must be believing that scientists, scholars, historians, economists

How sad it must be - believing that scientists, scholars, historians, economists, and journalists have devoted their entire lives to deceiving you, while a reality tv star with decades of fraud and exhaustively documented lying is your only beacon of truth and honesty.

Neil deGrasse Tyson

This quote appears to be misattributed to Neil deGrasse Tyson, but people keep sharing it despite the irony.

Alex Cole @alexcole1234567890

How sad it must be to be a Trump supporter

Believing that scientists, scholars, teachers, economists, & journalists have devoted their entire lives to deceiving you, while a reality TV star with decades of fraud and exhaustively documented lying is your only beacon of truth & honesty.

1:54 pm · 16 Aug 2019

Jean Perry @JeanPerry30

How sad it must be - believing that scientists, scholars, historians, economists, and journalists have devoted their entire lives to deceiving you, while a reality tv star with decades of fraud and exhaustively documented lying is your only beacon of truth and honesty.

2:13 am · 29 Sep 2019

Here are two 2019 tweets with the quote, without attribution.

& journalists have devoted their entire lives to deceiving you, but a reality tv star with decades of fraud & exhaustively documented lying is your only beacon of truth and honesty."

I was curious about the source of this quote, so I googled it. It has been doing the rounds for the last few months, but I was able to find earlier hits of it from 2019



The earliest mention of the SI fake I could find had been taken down, and a Japanese message warned: "It's a fake image. There has been no discussion about the person used in the photograph, the content of the image and the destination of the presentation. Likes and quotes to slanderous posts can be a libel in itself."



Quick, who shared this image, which claims to show a close-up view of Saturn (but is actually an artist's painting)? Was it Neil deGrasse Tyson? Was it NASA/JPL-Caltech? Nope, it was some rando posting in an FB group named after a famous astronomer, who would probably despise this misrepresentation.

and 2020 -- except those earlier quotes are not attributed to Tyson. Some versions are attributed to a @Christophurious, a Twitter account no longer active, and a couple earlier ones are wholly unattributed. It may have just started on Twitter as one person complaining, and got shared around a few times with sketchy attribution, before attaching itself to a name that meets notability.

So how did it get attached to Tyson? Google his name, and you'll find various community-based groups named after him. One or two might be official, but there are others with names like "Neil deGrasse Tyson Fans." Anyone posting in there thus is making a post that now looks like it comes from Tyson himself. So someone probably shared the quote in one of those groups, and it got magnified and blew up, to

the point where suddenly it is presented as a quote from him.

It suddenly doesn't matter that the quote appears not to originate with him — all that's important is it's wise advice, about not trusting everything that you read. But somehow you can trust this.

Just because American conservatives have proven their gullibility doesn't mean the rest of us have to follow suit. And just because it looks harmless — or backs up your worldview — doesn't mean you should trust it.

Here's another quote that seems safer to attribute to Tyson: "One of the biggest problems with the world today is that we have large groups of people who will accept whatever they hear on the grapevine, just because it suits their worldview — not because it is actually true or because they have evidence to support it."

Advertisement for 'ssantisalon' featuring Korean text: '싼티노 언니의 카피살롱' (Santino Unnie's Copy Salon). Includes contact information: 02.6205.4036, 02.6455.4036, 010.9189.4036, and email ssantisalon@gmail.com. A woman is shown in the background. Text at the bottom right: 'This zine is printed at Copy Salon.'

Saved by the Dunbar roll

Jon Twitch

Ages ago, Verv encouraged me to come out to FC Seoul games. We would go to World Cup Stadium in Sangam, drink before at a convenience store outside the stadium, sit in N-seok among the FC Seoul supporters and keep drinking, and afterward we would continue drinking outside again.

It was a golden age, and we started to meet other foreigners from different communities who also wanted to enjoy soccer games. Later participants started to organise it a lot more systematically, but that just sucked the spontaneous fun out of it for me.

For me, it was an opportunity to gather for a reason other than punk shows, and get wasted while doing so, and my parents seemed to support it because it was a cultural activity.

The convenience store we drank at I'm pretty sure still exists, between the subway station and the N-seok entrance.

At some point while drinking there, I noticed an open window into the store, roughly at chest height, and started thinking about what it would take to run and dive through this window.

My first time trying so, I dove through, folded so I could roll on the other side, crashed into a stand, and knocked over a lot of merchandise. I popped some bags of Homerun Balls, which I was obligated to buy -- and discovered they actually are pretty good. The workers who hurried over to me may not have noticed that I flew in through the window, and may have assumed I just tripped and fell within their store. Whatever they thought, they were respectfully tolerant and accommodating of this hooliganism.

I don't think I did more than three Dunbar rolls, and at some point others might have attempted the manoeuvre.

It had been over a decade since my last Dunbar roll.

When I was covering the Homeless World Cup, I decided to go around and try some of the buildings surrounding the area, to see if I could get on any roofs and get an overhead perspective of the event.

I tried one building, where I got up to the top of one staircase

and could see out windows onto the roof, but couldn't get a good view, and couldn't find a way out. The same building had a second stairwell, where I was able to find a window that had been left open. I looked all around and confirmed that this was the only possible way for me to slip out onto the roof, barring the crime of breaking open a locked door.

I fit through the slot and poured out onto the exterior rooftop surface, then I reached in and pulled my camera bag out with me. Then I went and took the photos I wanted to my heart's content. I went to all sides of the building, photographing the sports field as well as other side showing the cityscapes surrounding the campus, which I'd never visited before.

I had hoped that from the outside, I could open the roof doors and get back in, but nope, the only way to get the doors to open from either side was with security clearance.

That left me with only one way back inside: a roughly chest-level

open window. It was time to bring back the Dunbar roll.

I put my camera bag inside, then I backed up and took a run at the door. My first attempt was a failure, because I had put my legs out, blocking my body from fitting through inside. Maybe the Dunbar roll isn't about diving through perfectly, but about falling down in the other side ragdoll-like.

This just got a whole lot trickier. But if anyone was trained to make it through, it was me, the person for which the Dunbar roll had been named after. I took another run at the window and dived through, kicking my knees up and sliding through into the machine room inside. I poured down on the other side and did a pretty poor roll, which honestly is a hallmark of the Dunbar roll -- not a graceful roll like you see in parkour videos.

I escaped, a little dusty, and went back down to join the legions of homeless athletes, looking a lot grubbier than any of them.



This is the window where the Dunbar roll was conceived, at the GS25 outside the north end of World Cup Stadium, near the top of exit 2 of the nearby metro station, seen 20110306. It seems to still exist.



Jon Twitch, left, charges for the window in order to do a Dunbar roll, April 2010



Jon Twitch flies through the window into the store while passersby and a heretofore-unidentified employee look on, April 2010.



Jon Twitch and a worker clean up things knocked off a shelf, April 2010.



The only way off the roof is through this tiny window, 20240928. Dunbar roll is needed.

DOG OR CAT PEOPLE? Answers

1. Dogs are cool. Cats are cool. I'm down for most mammals, honestly.
2. I love both, but if I had to pick I'd go with cats.
3. I'm a cat person now, but definitely want to rescue a dog at some point.
4. I like both dogs and cats, but I consider myself more of a dog person only because I'm allergic to some cats.
5. They're both cool for different reasons (editor: so you're not picking sides?)
6. Do I need to? Growing up we had both
7. Shit... dog
8. If I have to choose, I love both but put me down for dogs
9. Absolutely dog.
10. Cat person
11. Cat. 100%
12. 100% dogs

APARTMENTS

- One Majesty
- One Felice
- Gajang The First
- Supernus
- Symponia
- La Fiume
- Artrio

K-POP GROUPS

- One Pact
- Aria
- Kingdom
- Asc2nt
- Primrose
- The Wind
- Classy

Poverty competition

Jon Twitch

In 2024, I heard about the Homeless World Cup being held in Seoul, the first of its kind in Asia, what a big deal. It got my attention, because it sounded pretty subversive, reminding me of the Sanggye-dong Olympics (a documentary about the forced relocation of people in Sanggye-dong in the urban beautification drives leading up to the 1988 Seoul Olympics).

The concept from a distance seemed nice: run an event with the goal of eliminating homelessness worldwide.

The organisation itself admits there are difficulties in securing accurate data on unhoused populations around the world. Basically there is an organisation registered in Scotland, which coordinates with about 70 member countries around the world. These member countries are actually represented by "grassroots organisations," of which there is "one global Member per country."

The reasons for holding this event aren't totally frivolous: they "provide a focus for — and a celebration of — their year-round activity with the Homeless World Cup." It's unknown to me, but I'm willing to accept the possibility that such a globally coordinated event may pull in more funds for these "global Member" "grassroots organisations." I actually have no real direct beef with this structure, unless any improprieties are detected. Even then, the segmented nature of the organisation probably means if one national member is shown to be crooked, that doesn't mean the others are.

Where I start to dislike this initiative is in their messaging. "Our Mission is to use football to support and inspire people who are homeless to change their own lives," the organisers say on their website, "and to change perceptions and attitudes towards people who are experiencing homelessness."

When sharing this with others who are advocating for the unhoused, their immediate knee-jerk reaction is to the word "homeless," which has fallen out of grace in recent years due to negative connotations. It's probable that the Homeless World Cup has that name simply because



A rooftop view overlooking the sports field of Hanyang University, 20240928

it has been around since 1999 and it isn't interested in changing names.

The following two paragraphs are lifted directly from a news article I wrote myself.

The players in the Homeless World Cup are people "who have experienced homelessness or social exclusion but are trying to move their lives forward," according to organizers.

Of the players who take part in the Homeless World Cup, 94 percent report the experience as having a positive impact on their lives, according to the organizers, which said that after the tournaments, "a huge percentage of (the players) improve their lives through education, employment in social enterprises and other businesses, substance abuse rehabilitation and supported housing."

This next paragraph is a quote that one of my contributors got from Mel Young, the founder of the Homeless World Cup.

"The important thing is, you know, the impact," he said. "We know that people change their lives completely. So, they come off drugs and get into college. They get houses. They get jobs afterward. And that's what it's about. And then we also want to change the attitude of people who are watching.

We say, oh, these are not bad people at all. These are good people. They can be something. They are winners. Every time, you know, I say to them, you can put this on your resume. And it's true forever. You represented your country in football. And it's true. They did. And they sing the national anthem with total pride. All of them."

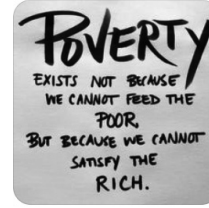
Much of this messaging seems to say that these athletes are not living in two-storey homes with four-car garages because of their own failings. The causes of homelessness are...drug addiction, social exclusion, and academic underachievement?

I will say, as far as I know, the university and the city did their duty as host for this event. The surrounding buildings on campus were all open to uninvited visitors, with washrooms for all to use. Some of the players on the French team failed to secure visas to enter the country, but we couldn't find any signs of anybody else also being barred.

In response to my first article, one guy commented "WHAT A FCKING CLOWN SHOW" and posted a meme with the unattributed quote: "Poverty exists not because we cannot feed the poor but because we cannot satisfy the



WHAT A FCKING CLOWN SHOW



A social media response to the first article.

rich."

Usually I have a kneejerk reaction to any critical comments, because most of the time they are bullshit, but this one forced me to open my eyes. It left me wondering why I hadn't thought exactly this earlier.

I showed up on the final day of the Homeless World Cup with this question swirling in my head.

I may have been expecting grizzled older dudes with long beards, but the average age of the competitors was young, with many appearing to be minors.

<y contributor, who met me there that day, had contributed an article about what it was like to actually be at the Homeless World Cup. He interviewed a number of the participants, many of which turned out to be migrants, born i another country but moving to wealthier countries where they were unable to find housing.

It left me wondering: was their homelessness really their own fault? Did they sink so low because of personal failings? Or had they migrated because they were already "trying to move their lives forward"?

The organisers said, "We know that homelessness manifests itself differently from country to country. There is no international definition for homelessness. Each country has a different definition which we respect. Some countries deny that they

have any homelessness and we will campaign for them to recognise the problem."

But if a large proportion of the participants are transnational migrants, isn't that a major point?

As I took in this scene, I reflected on that anonymous internet troll's quote, that this event wasn't about feeding the poor but satisfying the rich.

Was that what was going on? Was this basically just a more respectable-looking version of "Bumfights"?

As the afternoon progressed, I saw award ceremonies held on the steps of the bleachers at the Hanyang University sports field. The participating athletes had to go and sit up in these stands, and then march down to receive their awards. Some of the teams showed up without all their members. Others had players limping around with obvious major injuries.

Seeing these players sacrificing their physical wellbeing made me wonder, for what?

I saw a few competitors lying around, maybe in pain but I'm unsure, just splayed out on a flat surface, able to pass out and escape their immediate surroundings. I wonder what factors gave them that ability, and in how many locales they would be actively barred from doing so. They were literally sacrificing their bodies, and as best as I could tell the reason was to "satisfy the rich."

So was it worth it? I'm unsure. I assume it moved all the money around that was needed, but I'm not convinced it changed people's perceptions, or tackled the true roots of poverty.

Will homelessness be solved if we teach the unhoused skills, including how to play a sport? Or would it be more efficient to just have a class revolution to overthrow the oligarchs?



A female player sleeps on the ground at the Homeless World Cup, 20240928.



One competitor rests his head in the stands at the Homeless World Cup, 20240928.

Good ideas for you to get rich with

Jon Twitch

Backstage venue: This idea sometimes makes people angry when I explain it. Basically, you enter through a nondescript door, preferably in a back alley somewhere. Someone at the door checks if you have a VIP bracelet (how this is meted out would require more business planning I'm not willing to commit to).

Inside, it's not a large room, and not a venue. There are couches, and there's a cooler or something where you can grab a beer. I imagine it might look similar to the room you enter into first at Binary Studios.

On any particular night, there's an advertised band or two hanging around, for you to hang out with. Occasionally, one of the bands is called to do their set, and they leave the room and you can hear them performing next door. Maybe you can watch them on a TV too.

You basically get a simulated backstage treatment. The "stage" that the band goes to could be a practice room or something, if you want to make it additionally useful. Because otherwise the



Jon Twitch enjoys a ball pit inside an abandoned restaurant in Namyangju, 20090404.

novelty would wear off pretty quickly.

I doubt this would work with punk bands but could work for some of the bigger indie groups, or even K-pop acts that are rewarding a select few fans with a meet-and-greet experience.

Ball pits for adults: Remember ball pits? They were fun. How about bring them back, but for adults?

Transparent or at least

translucent toilet lids: How many times have you gone to use a toilet, only to find the lid closed? Not knowing what it's like inside, you have to reach down and lift up the lid. Maybe it's clean and the water's clear, or maybe you're confronted with a full bowl clogged with crap and toilet paper. If toilet lids were transparent, or at least translucent, you wouldn't need to play this toilet bowl roulette every time.

Broke in Korea's free tattoo offer

There are now at least six Broke in Korea tattoos in existence, one "Jeff Sucks" tattoo, and one "Jon Sucks" tattoo. I subsidise you up to 50,000 won for a Broke in Korea tattoo, and up to 10,000 won for a Jeff Sucks tattoo, unless you're Jeff or Trash in which case the offer doubles. No money for "Jon Sucks."

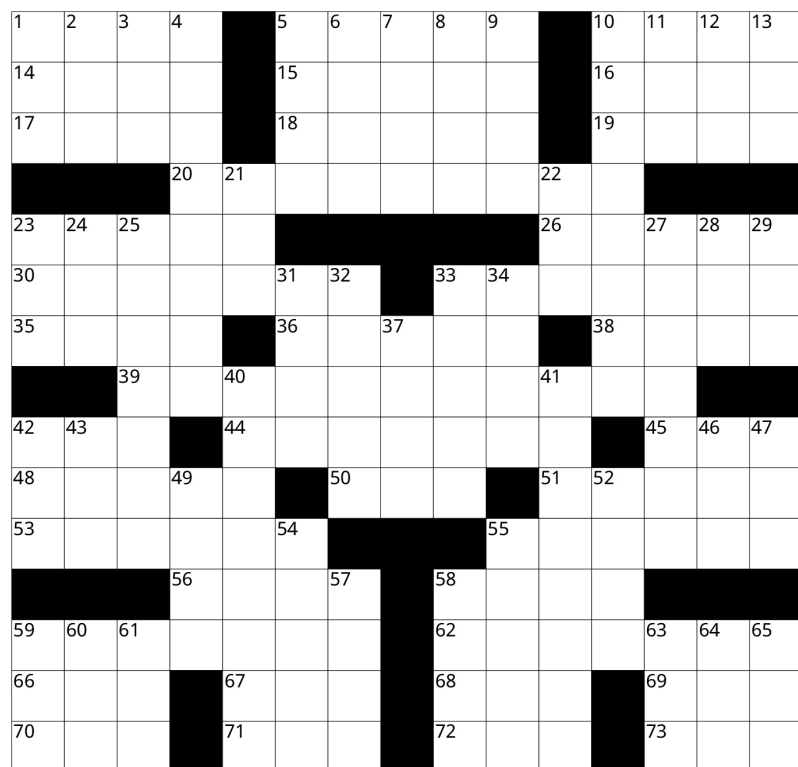


Contact brokepublishng@gmail.com or Trash at rebellioninkkorea@gmail.com



Trash poses between two freshly inked Broke tattoos at Rebellion Ink, 20240229.

Broke Crossword



ACROSS

- 1 Busy as ___ (2 words)
- 5 Sooths
- 10 ___ on Keyboards: the book
- 14 Baby ___
- 15 Take ___ of faith (2 words)
- 16 Thick Japanese noodle
- 17 ___ broke punx
- 18 Haile Selassie worshipper
- 19 "___ human"
- 20 Guest vocalist on Mutiny's "O Salutaris" version
- 23 "Old MacDonald had a farm, ___"
- 26 Masticates
- 30 Toronto band ___ Time
- 33 Diplomatic agreements
- 35 Up the ___
- 36 Inundated

- 38 Investors' rewards
- 39 One of the bands linked to Mutiny
- 42 Victim
- 44 Japan's Johnny ___
- 45 Birth control option
- 48 "___ Jacques" song
- 50 Drunkard
- 51 Actress Birch
- 53 Main draw of Kangwon Land
- 55 Singer Dionne
- 56 US football league and St. John's territory
- 58 ___ Flux
- 59 What Emery is
- 62 Neighbourhood of SHARP Ink
- 66 BB Bomb's Hsu
- 67 Corruption Investigation Office for High-ranking Officials
- 68 Give ___ rest (2 words)

ANSWERS UNDER THE DOG AND CAT PEOPLE

- 69 It ___ good day to die (2 words)
 - 70 U-Line vehicle
 - 71 Electric fish
 - 72 US military resort in Yongsan
 - 73 Tiger's record label
- DOWN**
- 1 Anti-antisemitism group
 - 2 Opposite of cheer
 - 3 Legolas, for one
 - 4 Evoked
 - 5 UK comedian Jimmy
 - 6 Jai ___
 - 7 Care ___
 - 8 Bassist for 20 across
 - 9 Essential budae jigae ingredient
 - 10 End abruptly (2 words)
 - 11 Much ___ About Nothing
 - 12 Dogboy's band ___ Rude
 - 13 Show with Bowen Yang, Michael Che
 - 21 ___ polloi
 - 22 Major building in Gwangju
 - 23 Hawaii's ___ Beach
 - 24 Cloud Underground's moog player
 - 25 Manors
 - 27 Possible cause of sinkholes
 - 28 ...Whatever That Means' label
 - 29 Japanese far-right nationalist movement
 - 31 Simba's mate
 - 32 Stefani and Stacy
 - 33 That thing worn by Freddie in Scooby Doo
 - 34 Sonny's ex
 - 37 "Sleep not ___ others; be watchful, and wait" (2 words)
 - 40 Sandwich with only one slice of bread (2 words)
 - 41 Seoul ___ University
 - 42 Competitor of Popeye's
 - 43 US trade protectionist legislation
 - 46 Large vase
 - 47 Daniel ___ Kim
 - 49 Digital jewelry
 - 52 Deadbuttons' Ji-hyun
 - 54 Skateboarding leap
 - 55 ___ by Stereo
 - 57 Makgeolli or soju
 - 58 "A Winter ___ the Ice"
 - 59 NASA research facility
 - 60 Old website for recreational trespassers
 - 61 Mia Zapata, at one time
 - 63 Hyundai automotive parts unit
 - 64 Music in a movie
 - 64 ___ June Paik

Abandbyany other name

Broke: I'm surveying bands about "rejected band names. Could you share any band names you considered but rejected? 나는 "거부된 밴드 이름"에 대해 밴드들을 조사하고 있다. 당신이 고려했지만 거절당한 밴드 이름을 공유해 주시겠습니까?

Wasting Time: The banana hammocks; I ate too much; I hate this band.

Acid Snot: Dude, it's all a blur at this point — total ancient history. We wish we had some epic saga about scarfing down Gochujang and bawling our eyes out over insanely spicy food, but nah, our memories are about as blank as our faces will be after that first bite of killer Korean heat!

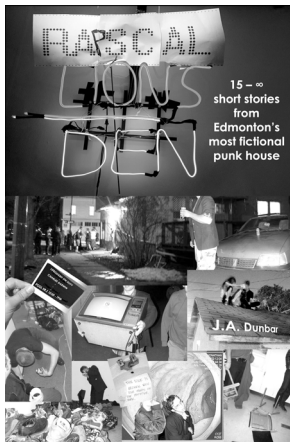
Darren (Old Wives, Teenage Bottlerocket): Two Punch Fetus

Jenny Woo (Choices, Dive tones): The Demonyms

Yes, Broke is not just a zine, but also a very small publishing company.

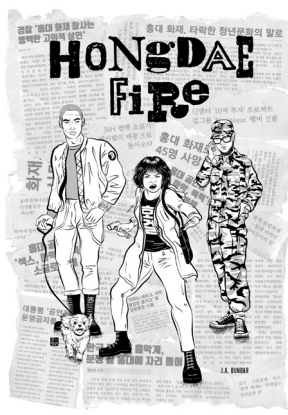
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1. RASCALION'S DEN

A collection of short stories set in a punk house in Edmonton. Also has a "Choose Your Own Adv — I mean Path" story where you're a cop trying to shut it down.



2. HONGDAE FIRE

A novel set in Seoul in the 2000s. Survivors of a catastrophe struggle to get justice for their friends and try to keep the punk scene alive.



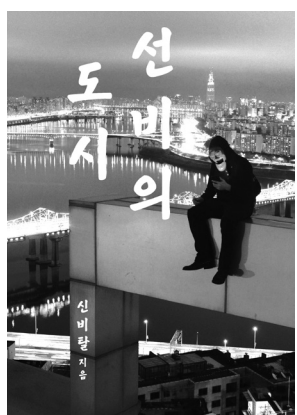
3. YANGBAN NATION

Photo book by Yangbantal, an anonymous urban explorer. Cranes, abandonments, subway tunnels, drains, and rooftops.



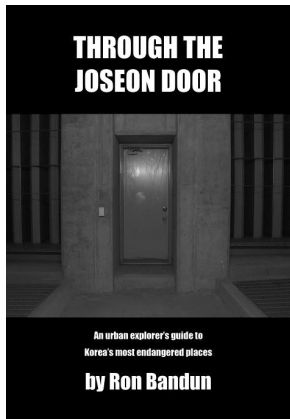
4. CATS ON KEYBOARDS

(₩10,000 or 1 can of cat food)



5. SEONBI CITY

Photo book by Seonbital, a formerly anonymous urban explorer. He does the same thing as Yangbantal but with a worse attitude.



6. THROUGH THE JOSEON DOOR

A collection of 48 essays and one short story on adventures in the forbidden areas of urban Korea, written by Ron Bandun who's definitely a real person.



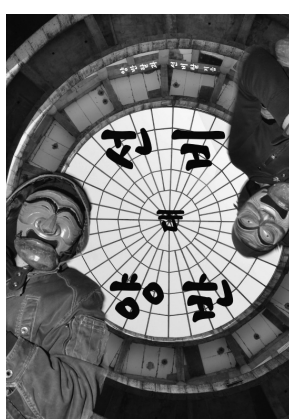
7. BUNE'S HOME

Bunetal gets her own photo book, but it's all about the domestic setting. Is that a bit sexist?



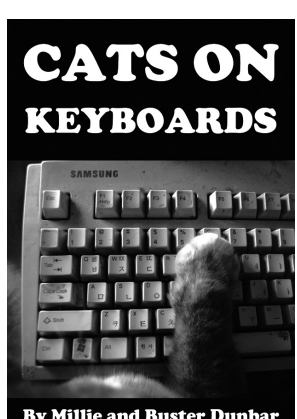
8. YANGBAN'S KOTE

The next Yangbantal book is an ode to Insadong KOTE. It was distributed at an art exhibition held there. They probably haven't found all the copies hidden all around the place.



9. YANGBAN VS SEONBI

Yangbantal and Seonbital are back, and this time they're at each other's throats.



10. CATS ON KEYBOARDS

Everyone kept buying the little paper zine, so I made this into a full-size book, you cat-enabling weirdos.